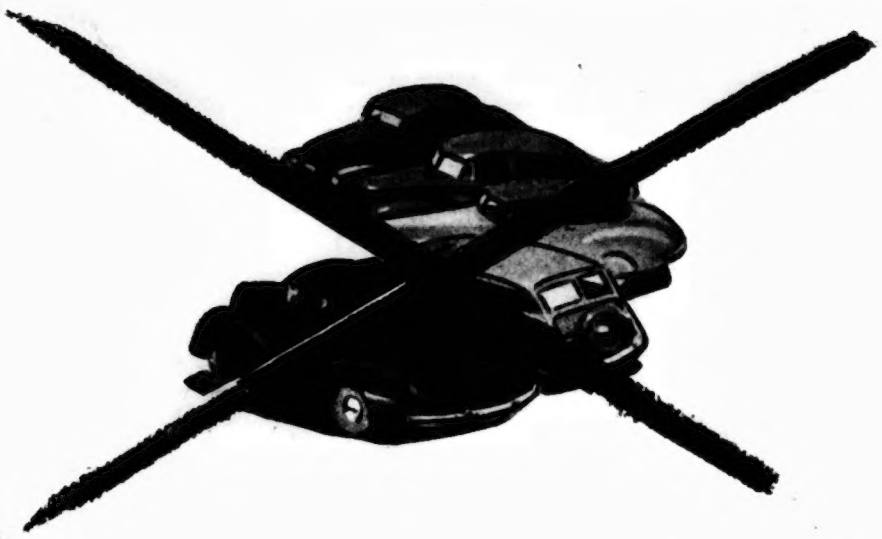
Kine WEEKLY

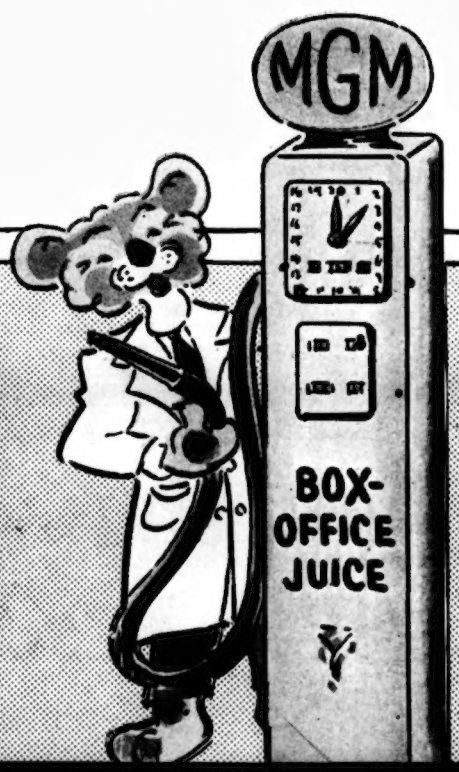
Giudice Tells his Story

—See Page 3



—but you can still get basic box-office!

THEY CAN'T RATION OR RESTRICT THE ENTHUSIASM OF MILLIONS FOR THE ENTERTAINMENT THAT HAS FILLED THEATRES THROUGH WAR AND PEACE. SHORTAGE AND PLENTY! AND LEO'S BIGGER-THAN-EVER RE-PRESENTATIONS WILL KEEP EM COMING . . . BY FOOT, BUS OR BICYCLE!



Soon!

ABBOTT & COSTELLO
KATHRYN GRAYSON
IN THE ALL-TIME MUSICAL FAVOURITE
"RIO RITA"
WITH JOHN CARROLL
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Soon!

MARX BROTHERS
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FEATURING THE FAMOUS SONG SPECTACLE
"THE TENEMENT SYMPHONY"

BY ITSELF.... "THE SEA HAWK" PACKED 'EM IN TIGHT FOR A SMASH SEASON AT THE WARNER!

JUST IMAGINE.....

The Sea Hawk + THE SEA WOLF

AS YOUR BIG XMAS ATTRACTION

This is the WARNER BROS. RELEASE FOR DEC. 22

The Release of the Year
"I WONDER WHO'S KISSING HER NOW?"
In Technicolor
Twentieth Century-Fox's Glorious Musical
MONDAY NEXT

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,119. Thursday, December 11, 1947. Vol. 370.

MANCHESTER FREEDOM for CHURCHILL
See BRITISH MOVIETONE NEWS

K.R.S.–N.A.T.K.E. WAGE TALKS IMPROVE

NEGOTIATIONS between the K.R.S. and N.A.T.K.E. took a turn for the better over the week-end. Two meetings were held. At the first, the renters agreed to union demands for an improved juvenile wage scale for the provinces; at the second, the union said it would amend its original pay demands for London.

N.A.T.K.E. is now asking its executive to approve a modification of the original juvenile wage demands. If the approval is given, the provincial agreement will be complete.

The union is to put its new London wage plan in writing, and a meeting of renter secretaries will be asked to approve this.

Frank Hill, secretary of the K.R.S., told the KINE. this week that the K.R.S. is pleased that a direct approach to National Arbitration has so far been avoided.

He said that so far as the renters are concerned the London agreement will not be held up by the dispute between N.A.T.K.E. and A.C.T. A.C.T. has claimed the right to be represented on the union negotiating committee.

Office Changes at the Censors

Changes in the administration of the British Board of Film Censors are likely to be announced shortly.

A meeting of the Administrative Committee of the Board, consisting of representatives of the leading trade associations and the Incorporated Association of Kinema Manufacturers, was held in London on Monday afternoon.

A full-time assistant secretary to J. Brooke Wilkinson was appointed and is to take up duties almost immediately.

The KINE. understands that the new official, A. Watkins, has not previously been associated with the film business.—KINE. news.

Question Time and the C. of I.

In the House of Commons on Thursday, Granville Sharp will ask the Financial Secretary to the Treasury what proportion of the films produced for the Central Office of Information are being made by the Crown Film Unit.

He will also ask what period elapses between the submission of accounts by film producers to the C.O.I. and their payment.

Odeon Deal Details Will Be Issued This Week

RANK ORGANISATION PREPARE ANSWER TO THE CRITICS

FULL details of the proposed deal in which Odeon will take over General Cinema Finance Corporation are now being printed and will be circulated to all Odeon shareholders on Thursday of this week.

At the same time they will be released to the Press.

Details of G.C.F.C.'s trading position will also be revealed.

A meeting of Odeon shareholders is to be called inside the next fortnight, at which the acquisition of the important finance company—which controls G.F.D.—will come up for official approval.

The explanation to shareholders follows recent criticism of the lack of information about the deal—notably in the *Financial Times* and the Beaverbrook group of newspapers.—

Holders of approximately 97.5 per cent. of the Odeon ordinary shares are now believed to favour the new deal.

American interest in the proposed sale is thought to be behind the arrival in London of Wilfred Eadie, assistant treasurer of 20th-Fox, which has a large holding in Gaumont-British.—KINE. news.

TAX TALKS: LATEST

Members of the Motion Picture Association of America met U.S. State Department officials in Washington this week to discuss the general film-dollar situation abroad. According to the KINE.'s New York correspondent, barter systems were not discussed, "although the possibility is always present."

In London, U.S. representatives of the M.P.A. will re-start Dalton-duty talks with the Treasury very shortly.

The Allport office had been given no date by Tuesday evening; but a Treasury spokesman told the KINE. that the second meeting may take place this week.

No White Paper!

The Board of Trade, which is rushing the new Films Bill into the House of Commons for a first reading before the Christmas recess, will not publish a White Paper after all.

Officials have now shelved the idea as being impracticable in the light of the present uncertain films situation.

They are concentrating on the Act itself, which is part of the Government's long-term policy.—KINE. news.

"LOWER PROFIT THIS YEAR" —SAYS RANK

DETAILED accounts of the Gaumont-British Picture Corporation for the year ended March 31, 1947, have been issued this week. In a statement to shareholders, the chairman, J. Arthur Rank, reveals that takings during the year were well maintained, but that operating costs were increased partly owing to higher wages. He anticipates lower profits this year.

Trading profit amounted to £2,623,000, compared with the record of £3,002,000 established in 1945-46.

The Corporation's total indebtedness on debentures, mortgages and loans shows a reduction of £829,000.

During the trading year concerned, G.-B. has acquired at par a 50 per cent. interest in the issued share capital of £1,500,000 of the Overseas Cinematograph—these in association with Odeon.

It has also acquired one-third issued capital of G.B.-Kalee Seating, and has its increased stake in Denham and Pinewood Holdings.

A warning note is sounded about the current year.

Mr. Rank says that current kinema attendances have not been maintained at the high level of recent years and operating costs and management have steadily increased.

"We must anticipate a lower level of trading profits this year," he says.

DEL GIUDICE TELLS HIS STORY TO THE "KINE."—"I MAY HAVE TO PRODUCE IN HOLLYWOOD"

FILIPPO DEL GIUDICE this week told me the story behind the Wardour Street rumours and Press reports of his failure to find City backers for his new company, Pilgrim Pictures. Said the voluble Del: "I will never see a signature of mine on a distribution contract. I would rather starve first."

During the week-end he announced plans to produce three major films—Noel Coward's "Peace in Our Time," the Boulting Brothers' "The Guinea Pig" and Peter Ustinov's "Private Angela." But within 24 hours he was forced to tell his "talents" that his backers had withdrawn support.

On Tuesday evening Del told me: "I cannot work with anyone who has to tell me what is good or bad for his business. I hope the City will reverse its old formula of backing the trader and not the creative artist. . . . I have been offered six million dollars backing by two Americans, and, if necessary, I shall accept their offer and go to Hollywood."

Giudice has this week applied for British nationality. He argues that "all pioneers of thought have to be British."

This, briefly, is his creed:—

"I believe that the film business has three separate fields: (*a*) administration; (*b*) creation, and (*c*) sales.

"I do not believe that all these matters can (from an artistic point of view) be carried on successfully by the same man.

"I belong to the 'administrative' side and that is the reason why I am not going to call myself a producer, but an 'administrator.'

"The 'creative' side, in my opinion, can only be led by the man we call director.

"There are an enormous number of people in the country who do not go to the kinema at all; it is for these people that I am providing entertainment different from the stereotyped.

"A method of decentralisation is to be adopted. I am forming a number of subsidiary companies with a separate unit which will produce each film. The central office, which I call 'management,' will not give contracts to any writers, stars or technicians. I have learnt by experience that if you have people like the above under contract, either you have to

(*Continued on page* 22)

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SELLING FILMS THE RIGHT WAY

HERBERT WILCOX, that wise showman, returning from America not long ago, deplored the way in which reissues of bad old British films were being shown on Broadway to cash in on the news value of present-day stars like James Mason.

Such practices, he said, were thoroughly bad for the prestige of the British industry.

With this view all sensible film people would agree. Now, in the last few days, this subject of reviving ancient films whose small-part players have subsequently become stars is very much in the news again.

Last week on the B.B.C. there was strong criticism of the reissue of a picture in which Richard Attenborough appeared for only a minute or two.

J. G. Minter, of Renown, who was handling the reissue, has since told the KINE. that he has withdrawn the picture from the market, although he considers that rather a lot of fuss has been made on an unimportant subject.

Mr. Minter is to be commended for his good trade citizenship in withdrawing the picture.

But the broader principle at stake is far more important. It is, in fact, very important indeed, and the industry's good will is linked up with it.

It is smart showmanship, savouring of the fairground, to bring out an ancient film, one of whose bit players has now become a box-office draw. Smart. But not clever in the long run. It never does to take the public for a ride, and the Broadway tendency to unearth early Masons was indeed bringing down the whole standing of British films just as visitor Wilcox alleged.

So, to-day we are doing the industry no service if we parade a ten-year-old picture as starring, say, Stewart Granger, if in fact Mr. Granger merely has a minor supporting part in it.

It is unfair on the player. It is unfair on the renters of his present picture. It is unfair on the exhibitors of his modern films. It is particularly unfair on the paying public.

Let the industry follow Mr. Minter's excellent example. If there is a desire, in the present shortage, to reissue these old films, let them at least be advertised with complete accuracy. This is fundamental.

A WHOOP of delight went up in the film business when it was learned that the Government was abandoning the proposed advertising tax. The facts broke during that awkward gap which occurs between the paper going to press and its delivery into the hands of its subscribers. As a result, last week's KINE. was unable to report or comment on an event which undoubtedly is a godsend to the film business.

It would be an over-simplification to say that the film trade in general was responsible for the dropping of the whole proposal, but it certainly would be pretty accurate to say that the trade was a spearhead in the general move against the tax, which resulted in the Government dropping it.

MY Parliamentary correspondent, too, assures me that our old warrior Tom O'Brien played a major part in the final defeat of the proposal.

It was Tom who took charge of an amendment calling for the total abolition of the tax insofar as entertainment and the arts generally were concerned.

I am assured that the N.A.T.K.E. leader worked very hard behind the scenes. He had 25 solid Labour names tabled to support his amendment by the early evening.

MOST of what I have written so far will be public property when the matter comes up in the C.E.A. General Council this week. One item which is unlikely to be put on the table, however, is the fact that before the debate on the Finance Bill was due to be resumed, O'Brien was called in for a personal talk with Sir Stafford Cripps.

It may well have been as a result of this talk that the decision to drop the whole proposal was taken.

I suggest that the industry has every reason for giving Tom a pat on the back in these circumstances.

ONE side of the film trade that has double reason for elation at the dropping of the tax, of course, is the specialised film field—commercialised documentary and kinema advertising films, bulk programme space, and so on.

Laurence Parker, an unassuming worker who is getting through a number of chores as secretary of the Association of Specialised Film Producers, was naturally elated when I discussed the subject with him.

I think we may take it that Parker and the A.S.F.P. were also very active in their campaigning after the tax was first announced, but they are a reticent crowd who do not shout their doings very much in the trade Press.

A DAY or so ago I discussed the whole question of the trade's escape from this tax with both J. Arthur Rank and Sir Philip Warter. The occasion was a KINE. lunch held at the Savoy, at which a dozen leaders of the film industry sat around the table discussing the chief filmic problems that flesh is heir to.

The luncheon, I venture to suggest, was unique in the annals of the industry, and was one of which a great deal of attention will be given in our annual New Year number, which is now in advanced preparation.

I do not intend to use this space as a preview for an occasion which all present will remember as a most successful one, so I will confine my remarks to two items which came up for discussion when I was talking to Mr. Rank and Sir Philip.

ON the subject of the advertising tax both admitted that the exhibiting business had been saved what might easily have proved a blow so severe that its very ability to operate at a profit might have been compromised, for not only would it have threatened an enormously increased tax bill, but, in that it was restrictive, it would have led to economies which would in turn have reduced box-office takings.

The situation would have been a vicious circle, and the trade was indeed lucky to be spared it.

THE other subject on which Sir Philip and Mr. Rank both expressed emphatic views was this whole question of extended runs.

As we all know, an influential school led by Sir Arthur Jarratt and Sir Alex Korda, is campaigning for the abolition of the present general playing time policy and aiming at starting the theatrical method of putting on a film and running it until it exhausts itself.

They are meeting resolute opposition from independent showmen already.

It was noticeable at our lunch that producers like Herbert Wilcox and Mick Balcon—particularly Herbert—were well lined up in theoretical favour of the extended run.

So, most significantly, was the astute Sam Eckman, whose views on renting to-day so often become the practices of to-morrow.

I ASKED Mr. Rank if his present experiment in extended runs would be continued in the event of the tax deadlock being resolved and the free flow being resumed.

He replied that very definitely he would continue experimenting on these lines, tax or no tax, until he had sufficient data to show unmistakably what the public wanted.

Meanwhile, I understand that Sir Philip Warter is inaugurating an extended run policy on A.B.C. with the showing of "Anna Karenina."

WRITING of J. Arthur Rank, by the way, I see that he has now silenced his critics in the financial Press by his statement that Odeon shareholders will shortly receive full details of the proposed deal whereby that company takes over General Cinema Finance Corporation.

LONG

After the criticism it was qu
natural that Mr. Rank wo
take the first opportunity of p
senting the facts of the case
the interested parties, and
imagine that very little m
will be heard of this storm.

As I wrote last week, it
been obvious for some time t
one important Fleet Street f
tion was carrying no love for
Rank group in its multi-circu
tion bosom, and it was fai
apparent that some of the l
whooped up the story into
largest possible headlines

I WAS unfortunately unable
be present at the offic
opening party at the Scre
writers' Club, just opposite
Dorchester, last Friday eveni
but subsequent water divin
suggested that a pleasant ti
was had by all.

I wholly applaud the idea
the Screenwriters' Club, for it
intended to be a meeting place
people on the creative side
filmdom, and it may well beco
something of a green room
serious production men.

We have had a need for so
thing of the sort for many ye

A RUMOUR got around W
dour Street on Mon
when it was realised that two
three high executives on
foreign side of the Ameri
renting firms had been pass
through London with singula
little attention being given
them by the publicity dep
ments of Wardour Street.

George Weltner, of Paramou
J. McConville, of Columbia,
Francis Harley were only th
I glimpsed over the week-e
And in all cases it seems that
stays were to be very sh
indeed.

This produced a rumour,
unnaturally, that the lads w
over here on some sud
development in the film
situation or, alternatively,
they were here to discuss
impasse with Fay Allport.

FROM the carefully spo
Allport, however, I glea
the fact that while he is alw
happy to discuss film affairs w
American executives on the
through town, there was
specific crisis significance
these visits.

In short, the tax was tal
about just as the weather
talked about and with even
enthusiasm, but there is no q
tion of any decisions being ta
or any reorientation in
American deadlock.

That is from Allport direct

EXHIBITOR delegates tripp
up to London for
monthly get-together, will
tainly be delighted at the
ished appearance of the
headquarters in Shaftesb
Avenue.

Walter Fuller, Leslie Kn
and I made a tour of inspect
on Monday morning when
temperature was just warm
up—literally—in anticipation

SHOTS

committee meetings and the General Council on Wednesday. The main committee room is simply but admirably furnished with an over-all white panelling effect and with life-sized photographs of past-presidents placed just over eye level. The line starts back in the days of Gavazzi King, and trails through, ending in mid-air at Sid Lewis.

SUBSEQUENT presidents have not been pictured in this fashion owing to war-time photographic difficulties. I hope the Association resumes the habit as soon as possible.

The main council chamber which, as I said before, is a certainty to be a working asset for the Association, will seat something like 120 people and has been decorated very skilfully. It is an encouraging example of what can be done in these austere times.

I predict that delegates will be delighted with it.

I WAS most sorry to hear last week that Bill Erbb, who started the Selznick Releasing Organisation in this country, was killed in a car accident outside New York.

Erbb will be remembered very clearly in the British trade. A massive fellow given to wide-brimmed hats.

He was not happy over here. The climate did not agree with his wife, who was sick for some time, and it would be an exaggeration to say that Erbb's stay in this country was an altogether happy one.

PAUL ROTHA'S company, Films of Fact, has gone into liquidation. Everyone will regret this—for Rotha, who is an outspoken man, has been doing good service in this industry both as a documentarian and as a critic.

I understand that his documentary work continues, as his other companies, of which he has two or three, are not affected.

This is a good thing, but as an outsider I sometimes wonder why a specialised producer of his length of experience does not turn into the more lucrative and less depressing feature field

THE decision to liquidate this Rotha company has produced a flare-up in the shape of a controversy in the columns of the well-informed *Manchester Guardian*.

Very broadly, Rotha and his friends, who are blunt critics of the Central Office of Information Films Division, maintain that documentary is becoming a depressed area due largely to the C. of I. decision to centralise the majority of its production in the Crown Film Unit.

A number of expert documentary men, including Donald Alexander and Sinclair Road, have taken up the matter with the paper and have pointed out that documentary producers are by no means solely dependent on the Government.

THIS does not mean that there is a cleavage between Rotha and the Federation of Documentary Film Units people. On the contrary; many of the men concerned are close personal friends.

The whole thing, however, is symptomatic of the fact that all is far from well in the documentary field.

My theory is that although what we may call the Rotha case may have been overstated, there is still a substratum of truth in it.

WE will be having an interesting visitor to Wardour Street this Christmas in Robert G. Leffingwell, who was for some time senior animator for Walt Disney.

Mr. Leffingwell, who is visiting London with his wife, who is a daughter of Thomas Marns, the industrialist, is now working at the Gemeaux Animation Studios in Paris, where he is making the first modern animated feature in France.

I believe he has a deal on foot to form a Franco-American animation cartoon studio set-up, producing pictures in Technicolor.

DEL GIUDICE is very much in the news, with a not very happy item on the front page of the *Daily Express* saying that he has parted from his backers.

Rumours about Del have been running round Wardour Street like wind through the corn in the last few days.

I heard recently that Del and his financial interests were not as four-square as they might have been, due, I imagine, to the general uncertainly overhanging the future of the trade rather than to any direct criticism of Del, who is a spectacular fellow if ever there was one.

NEXT there were rumours that he was all set with a public flotation—a suggestion which excited a certain raising of the eyebrows, for this seems to me to be no time for going to the public.

Last Friday morning Del, with that fervour which is typical of him, got me out of bed and on the telephone for a long discussion on the significance of his deal with Noel Coward.

Then on Monday came the news that members of his entourage had been fired, that his production plans are held up and that he is flirting with the idea of producing in America, where he considers there is no shortage of pelf.

LET us be quite clear on one or two points. Del has his critics like the rest of us. He is no man for merely making quickies and if expense is your only consideration, he is not the producer for you.

But we must in fairness say that he has been responsible for a number of pictures of very real distinction. His taste has always been impeccable. He is a man who has done much for the British industry and he deserves encouragement.

THERE is a proposal, I hear, to widen the scope and the frequency of meetings of the Film Industry Publicity Circle. If last week's lunch was any criterion, there is much to be said for the idea sponsored by Jack Griggs, this year's chairman, who visualises a British A.M.P.A.S.

Guest speaker was my old friend and fellow-fireguard, P. Gordon - Walker, Parliamentary Under-Secretary of Commonwealth Relations, and chairman of the British Film Institute.

His line was the paramount importance of films in binding the Commonwealth together. In this connection he expressed sorrow that the Import Duty had had the effect of cutting down Australian product.

An earlier remark that we should try to make London, not Hollywood, the celluloid capital of the Empire, was gently taken up by Mervyn MacPherson as representing American film interests among the F.I.P.C.

DEL GIUDICE

SIR P. WARTER

BILL ERBB

FRANCIS HARLEY

PAUL ROTHA

CLOSE-UPS

by SCREENCOMBER

Making a Splash

JUST to prove to Michael Balcon that he has not a monopoly on the Meteorological Office, here is a little thing by which we hope to remind him that Ealing is not the only place where it rains on Sundays.

It always rains on Sunday,
Filling dyke and ditch;
They've showers down at Shoreham
And drizzle at Droitwich.

It always rains on Sunday
In Doncaster and Warrington;
It deluges* at Denham
And torrents down at Torrington.

So while it hails at Hailsham
And sleets at Slapton Sand,
It's pouring down at Pisa
And storming in the Strand.
With cloudbursts up at Clacton
To make the streets all runny,
With water trickling down your neck,
It's not at all damp funny.

**Not to be confused with the Del Giudice at Denham.*

Mistaken Identity

THE Film Artistes' Association has been accusing British producers of using tailors' dummies instead of extras in crowd scenes. What Association members took for dummies was a group of leading male stars engaged in the arduous effort of a more than usually intense piece of acting. It is customary, when one of our leading men is called upon to enact a more than ordinarily difficult scene to put his head in the Frigidaire for the night, so that he can be delivered to the studio next morning frozen stiff. This precaution is necessary in case he suddenly gets an urge to emote and does the wrong emotion. Freezing obviates this danger, and by a clever manipulation of light and shadow, and the necessary camera angles, the dead or iced pan is given the impression of animation.

It Can Happen Here

THE situation is not without precedent, for we well remember the ultimatum issued by the National Union of Journalists when they accused us of using dummies as joint editors. For weeks a top-ranking N.U.J. spy kept observation and reported to headquarters that the so-called joint editors had remained in a state of suspended animation for days just staring unblinking into space. They always stare unblinking into space when they're thinking how to fill the blinking space. To prove the weakness of the N.U.J. theory we set off two sticks of dynamite under their giant chairs, and when they came down again, Carterdee turned to Connerdum, who turned to Carterdee and said: "What about lunch, old boy?" Said Carterdee, "Haven't we had it, old boy?" Said Connerdum: "That was yesterday, old boy." And then the old boys ambled off.

Two New Film Books, one British, the other American, one good, the other poor, are the subjects for KINE. Comment

A Wardour Street Author Looking Out from the Inside Takes the Critic to Task

THE MISTAKE OF THINKING THE PUBLIC KNOWS WHAT IT WANTS

"THE intellectuals will doubtless disagree. If, however, they were to spend only a few weeks in a film distributor's office, and I have spent several years, they would have to readjust a lot of their preconceived ideas." So writes Leslie Wood in an analysis of public taste in his new book, "The Miracle of the Movies."

Now Wood is an unusual customer and his is therefore an unusual book.

Looking back over the years, we can recall dozens of books about films, film history and film-making, and most of them have only their mediocrity in common.

In almost all cases—if not, in fact, all—they are written by outsiders looking in, rather than by insiders looking out. Here and there a studio man or a critic dashes off a few hundred pages on the movies. But I cannot previously recall any such work by a practical Wardour Street film worker. And it is this down-to-earth quality which gives Wood's book its value.

Life in Wardour Street

And if Wood is not a Wardour-Streeter, nobody is. He has spent years knocking around that hotchpotch scramble of buildings that starts with a theatre and a shoe shop and climbs up past the Chinese restaurants and the music publishers to Oxford Street.

Usually, Wood has been a publicity man, an unusual profession, subject to the witticisms of the envious. At various times he has led the strange life of what is known as a "Press contact man," which, as far as a trade paper is concerned, means a man who strolls around the various offices handing in stills, exploitation campaigns, Press announcements, dope, and the like. It is a free and easy life and the secret of success in it is to be on friendly terms with everybody in a newspaper office from the office-boy upwards. Space in the last analysis is established on a personal relationship.

One of these lads has regularly to attack the papers with pictures of his senior directors in various poses; he is able, such is his popularity with the world's workers, occasionally to ingratiate some such shot into the journals. It is doubtful whether he receives his due reward, but he certainly fulfils his masters' bidding. That is what it means to be a Press contact man.

Street of Superlatives

Now Wood has for some years been one of these, and has thus been in a rare position of sallying forth from Wardour Street and hearing about films as other people think of them, only in turn to return to the Street of superlatives and readjust his opinions.

Some years ago, Wood, who is one of the tallest men in the trade, wrote a singularly successful book called "Romance of the Movies." As he says, it was serialised and plagiarised. Now it is out of print, but certain of his favourite passages from it are woven into the present book.

The new work, in the main, is a history of the movies. There have been many such, one or two better, the overwhelming majority inferior. It is distinguished, among other things, by some of the best stills that we have come across in many a year—stills with definite historic value as well as visual interest. There are pictures designed to show the technique of set construction. There are others showing the evolution of glamour, and dozens of really fascinating ones showing the early pioneer pictures and even the early movie houses.

It is these primitives, which one sees all too seldom nowadays, which make the book so fascinating.

It is in dealing with the really early stuff that Wood is at his best. His research into the pre-natal stirrings of filmdom is fascinating, and this prehistoric background is told as well as it has ever been told anywhere—despite the fact that it has often been told with more academic documentation. The evolution of the studio, the importance of Friese-Greene, the meaning of Lumière, and so on, are well stressed with plenty of good anecdotal material.

Early Fairgrounds

On the exhibiting side there is some amusing stuff about the early fairgrounds and the fit-ups. Indeed, this book might very well be said to be an education about entertainment, done in entertaining fashion. Such is Wood's enthusiasm for the past that 270 pages of his 350-page book still do not get the movies up beyond the first world war, but this is an excellent thing, for nobody really wants to read much about early talkies, an dso on, and the recent history of British films has been told time and time again. There is so much more fun in the past than there is in going over what has only just ceased to be the present.

On the subject of the film public, Wood, who has been an exploiteer on the road, has some blunt things to say.

"Critics make the mistake of believing that the public knows what it wants. It does not. It only knows what it does not want." Thus says Wood.

He is quite capable of debunking a myth. For instance, he has no time for the people who believe that the public went to see "Henry VIII" because of its subtlety and wit and thus created a new standard of film going. He prefers to think quite breezily that they went to see the Merry Monarch merely because the film contained more bedroom humour than anything they were used to. "They went to see lust, not Laughton."

Thus Wood again. He is a young man who likes to make his effects bluntly. Nor is he impressed by the impact of professional criticism on provincial kinemagoers. The film-going habit, he firmly believes, depends more on word-of-mouth advertising than anything else.

Speaking of trade papers, Wood makes a stupid howler and one which he should immediately withdraw. He says: ". . . . Certainly they bestow praise where it is due. Alas, they also bestow it where it is not due at all. They have less than half an eye on æsthetics and much more than half an eye on their advertising accounts."

Off the Rails

Tripe, Leslie, tripe. No Josh Billings review has ever been influenced by anything except the reviewer's digestion, and you know it.

But this is a pleasant book. Very pleasant indeed.

It might truthfully be said of Wood, as it was said of an eminent New York actress after an announcement appeared in the birth notices: "We always knew you had it in you."

Books about the movies, as I have often said, are seldom as good as they should be. Here is one which justifies shelf space.

Now this "Historian" Has Never Heard of Friese-Greene or Gaumont

I CANNOT be as enthusiastic about "Making the Movies" which is described as being by Jeanne Bendick and directed by Robert Bendick, whatever that means.

An American importation, it is beautifully produced, with very wide margins, in which are thumbnail-tinted sketches of the subject matter of the paragraphs.

This sort of thing is all right, but it lends itself to coyness, and this work is coy in the extreme.

Officially, the work is a history of pictures, and a description of how they are made—plenty of scope for thumbnails of worried-looking geniuses, alluring looking glamour girls, and the like.

In a book printed in something at least as big as pica you do not get very many words, and the movie history is sketchy in the extreme. Some of the references to things like camera tricks are tolerably amusing, but it is the sort of book which contains appropriate references to Edison and Eastman, yet has never heard of Friese-Greene or Gaumont.

One is entitled to wonder who on earth thought it was worth importing into England, and whatever possessed the publisher to give such a trivial little squib such a superlative production. The quality of the paper would make any professional writer jealous. It seems a shame that such bookmanship should have gone into something so mediocre.

—C. C.

FRESH MOVES TOWARDS 16-mm. CONTROL

Meanwhile Two-Mile Bar Continues

RECENT discussions between the C.E.A. and K.R.S. on the control of 16-mm. exhibitions have been unable to agree upon the machinery to be employed and a further meeting is to take place.

Meanwhile it is agreed that the two-mile bar should continue to operate.

In a report presented to the General Council of the C.E.A. on Wednesday, the committee reported that one member of the K.R.S. suggested as an alternative to the C.E.A. two-mile bar that 16-mm. exhibitions could take place anywhere unless established 35-mm. exhibitors complained, when the case could come before the joint committee.

C.E.A. retorted that this would cause a reversion to the previous state of chaos.

The point was made that producers could not be controlled, and in the report the position was instanced of a producer who could not get his product shown on 35-mm. in certain localities and the increasing of his dues prevented taking the village hall for 16-mm. exhibition.

It is stated that since the B.F.P.A. had agreed to participate in the joint machinery which operated between the K.R.S. and C.E.A. there would be a means of controlling such exhibitions.

C.E.A. representatives declared that in some localities are kinemas more than sufficient to cope with the surrounding population and that any opposition would seriously affect it and, of course, the renters.

At the request of a member it was agreed that the joint committee should reconsider the Skegness case. This matter will be rediscussed after consultation with the respective councils of C.E.A. and K.R.S.

Scophony Resignation

At a board meeting of Scophony, held on Monday, Charles Collins and C. Wikkenhauser resigned from the board. Harry Hume, joint managing director of Cleverhume Press, was appointed an additional director.

Mark Ostrer Fined

Mark Ostrer was fined £500 at Ascot Police Court on Tuesday for carrying out work at King's Beeches, a house of 35 bedrooms at Sunninghill, Berks, in excess of the maximum licensed by the Ministry.

Ferguson Hitched

Perry Ferguson has joined the production side of Transatlantic Pictures, the new Alfred Hitchcock-Sidney Bernstein company. He is to be art director on the first production, "Rope," says a cable from Hollywood.

Ferguson was art director on Goldwyn's "The Bishop's Wife" and "Best Years of Our Lives."

C.E.A. Will Accept Shorter Credits If Agreed to by Circuits

ANY TIGHTENING UP SHOULD APPLY TO ALL ALIKE

THE inside story of the argument between the C.E.A. and the K.R.S. over the tightening up of exhibitors' credits was told to the Association's General Council in a committee report at its meeting this week. It was said that if an agreement is reached by the circuits and the renters it would in turn be acceptable to the C.E.A.

The General Council considered a report giving details of what happened when the Joint Committee of Exhibitors and Renters met to consider the whole subject in London recently.

While the C.E.A. decided that it would not uphold members actually in default, its representative could not subscribe to the "payment within seven days" policy to the K.R.S. A letter of which exhibitors complained had been sent to those who had been paying regularly in accordance with established custom over a period of 20 years or so.

The K.R.S. attitude is that it is necessary to get money from box-office to studio quicker owing to production needs and to the fact that the flow of money into the business of recent months had lessened.

On this exhibitors replied that any tightening up should apply to circuits and independents alike.

It was stated by the K.R.S. that the major circuits were likely to come into line on shorter credit terms.

Small Men's Difficulty

The C.E.A. explained how it was practically impossible for the smaller circuits to get their accounts through in less than two to three weeks.

It was strongly pressed by a member of the K.R.S. that there was no need nor time for the production of a standard contract because if there were any clause which cut across any agreement reached by the Joint Committee this could be adjusted by the Joint Committee and a standard contract thus evolved by degrees.

It was finally agreed:—

"That discussions should take place between the C.E.A. and K.R.S. at which representatives of the major circuits should be present to ascertain whether a certain line of credit could be arranged, with the overriding recommendation that if there were an agreement otherwise in writing between individual renters and exhibitors this should remain."

Screenwriter Question in Parliament

E. P. SMITH (Cons., Ashford) asked the President of the Board of Trade why the British Screenwriters' Association was not invited to participate in the joint consultative consultations between the President and the British film Industry.

Mr. BELCHER, Parliamentary Secretary, Board of Trade, in a written reply, said the Association made no approach to the Board of Trade about the new import duty or related developments.

SHORT, SHARP AND SUCCESSFUL

The campaign against the Dalton advertising tax was short, sharp and successful.

That is the summing-up of the counter-tax activities of the C.E.A. as presented in a report to the General Council on Wednesday (December 10).

The committee, the report concludes, would like to express its appreciation and thanks to Mr. O'Brien for his most valuable help.

B. of T. STOCK BAN SENDS METRO NEWS TO PARIS

Crew of Fifty Dismissed

M-G-M has closed down its British newsreel department and dismissed its technical crew of fifty. The decision to close down was made as a direct result of the Government's refusal to make an additional allocation of film stock for making copies of the newsreel to cover home kinemas. Metro was operating its whole international newsreel system from London, standing by for the necessary licences to issue a British reel.

The imposition of the Dalton duty has forced the company to close down the newsreel department.

Fred Watts, editor-in-chief of the London Bureau of M-G-M International News, tells the KINE. that the international service—which now operates in thirty countries in twelve languages with two weekly issues—has started work this week in the Paris offices.

W. P. Montague, M-G-M's European representative, is in charge of the Paris office.

The French Government has given the reel a stock allocation for its foreign and home distribution.

Watts points out that it would be economically impossible for the newsreel to operate internationally from London without the necessary commercial backing of an outlet on the home market. Despite the plea made by the C.E.A. to the Board of Trade for increased stock allocations, permission for a home market circulation has been refused for nearly two years.

"So the Government has let go a valuable propaganda organisation with wide distribution in thirty countries," Watts commented.

The international organisation started in London with one reel a week in April, 1946.

Watts says that because of British Government stock regulations, Metro was not allowed to put on a copy of its international news at the Empire.—KINE. news.

A.C.A.T. Alleges "Irresponsibility"

LETTERS urging "immediate action" to secure an early reopening of the Alliance group of studios have been sent to the Parliamentary Secretary to the President of the Board of Trade, and E. Wingrove, secretary of the British Film Producers' Association, by the Association of Cinematograph and Allied Technicians.

The union alleges "complete irresponsibility" on behalf of the studios' management "by giving absolute assurances which are not carried out."

Both letters refer to a meeting of all sections of the film production industry with the President of the Board of Trade on November 24. At this conference, A.C.A.T. alleges, M. Rubens, of the Alliance group, gave an undertaking that Southall Studios would reopen on December 15 and Riverside the first week in January.

The union contends that 120 employees of Twickenham and the other two studios were given dismissal notices on December 5, leaving only heads of departments as staff. "The promised dates will not be kept and no subsequent reopening date has been announced," says A.C.A.T.

From the B. of T. the union has asked for "immediate action to be taken to end a position whereby a management, which appears to have proved itself completely unreliable, is allowed to continue to hold up the production of British films," and from B.F.P.A. it is asking for steps to be taken "to ensure your members keep the undertakings they have given."

These moves by A.C.A.T. were revealed by George Elvin, secretary, at a Press conference on Tuesday. He added that the union was taking up with B.F.P.A. the non-observance of the 44-hour working week by certain concerns. "At the same time," he said, "A.C.A.T. would be ready to discuss the general development of the Industry's crisis on an official footing with B.F.P.A." Matters such as longer working hours may require review, he added.

The union is advocating that newsreel companies abolish the rota coverage system—"they should get back to competitive coverage," said Elvin.

An exclusive statement by Mark Rubens appears on page 11 of the KINE.

New Rules Governing Valuation

"Amounts to Nationalisation"

C.E.A. RATING SURVEYORS FEAR THAT IT WILL MEAN HIGHER ASSESSMENTS

PROPOSED alterations in the regulations governing valuation and seating procedure will virtually amount to the nationalisation of rating. They will also increase kinema assessments. This is the expert view of Sidney H. and D. Motion, the rating surveyors to the C.E.A., who have completed a report that was considered by the General Council on Wednesday.

Their comments relate only to Part III of the Local Government Bill which deals with this particular subject.

One important variation is the replacement by local authorities of valuers in private practice by Valuation Officers of the Board of Inland Revenue. The Bill carries rights of appeal, firstly to local Valuation Courts and, secondly, to the County Court. The Valuation Officer is given wide powers to amend the Valuation List.

Date of Operation

The first revision of the current Valuation Lists is to be completed by April, 1952 (or 1953 if the Minister by order so determines). Subsequent revaluations will be made every five years.

Until the new lists have been prepared, the existing machinery will continue.

The procedure for valuation for rates in London is brought into line with that in the provinces.

Considerable resentment has been aroused by the removal of valuation functions from local authorities, the report states. The revolutionary changes are opposed by the Central Valuation Committee and all the Associations of Local Government Officers.

Increased Assessments?

The change is also anticipated to be to the disadvantage of members of the association.

Without concerning ourselves with the theoretical arguments for and against the Bill, report the experts, we think it is likely that kinemas in areas which are at present valued on a low basis will have their assessments increased to the level of the more highly rated areas.

It is likely that once the new Valuation Lists have been made and put into effect they will be made binding for schedule "A" purposes as well as local rates. The Bill makes the same valuation authority responsible for the preparation of both of them, which makes it almost inevitable that they will be merged into one.

Points for Consideration

Although it is not considered that any useful action could be taken at present, when the time comes the association might consider the following points:—

(a) The desirability of approaching the Chief Valuer's Department to discuss the method of valuation which should be applied to kinemas.

(b) It may be necessary to fight appeals against figures in the new Valuation Lists. Clearly such cases would form a test of the methods proposed by the Inland Revenue Valuation Department, and it would be important to see that the appeals were properly conducted. The association might decide to support members in suitable cases.

(c) The Bill provides for the service of notices on ratepayers by the valuation officer calling on them to make a return giving such particulars as may be reasonably required for the purpose of enabling him accurately to compile the list.

The association might decide to give advice to members as to how this return should be completed.

Basil Rathbone and Douglas Fairbanks, Jnr., in THE SUN NEVER SETS, which Eros will release early in the New Year

16-mm. Men in West Country to Form Association

SIXTEEN-MILLIMETRE exhibitors in the West Country have decided to form an Association to further development in the sub-standard field and protect their interests.

At a meeting at Boxfield Community Centre, Box, Wiltshire, on Sunday night, showmen operating in Gloucestershire, Somerset and Wiltshire agreed that a full meeting of all interested in the professional exhibition of 16-mm. should be held in Bristol on January 28, 1948, to inaugurate the new Association.

One suggested title for the new organisation is "Rural 16-mm. Association." It was stressed that the Association will be open to all professional 16-mm. exhibitors and will not be confined to showmen operating in the West of England.

Coun. N. G. Macmillan, hon. secretary, Corsham, Box and District Chamber of Commerce, presided at the meeting on Sunday night.

Among the gathering were Harold S. Smith and G. James, two ex-35-mm. exhibitors, operating in the Boxfield, Marshfield, Lacock areas; G. S. Gould, a Bristol and Bath operator; I. V. Skuse, who runs a 16-mm. library in addition to exhibiting, and W. Parker, exhibiting in Wiltshire and Gloucestershire.

Messrs. Smith and Skuse were elected joint secretaries *pro. tem.* to organise January's inaugural meeting—which will probably be held in Bristol's Chamber of Commerce.

A full report of the proceedings at Box on Sunday will appear in the January issue of SUB-STANDARD FILM.

PLANNING MINISTRY ON ADVERTISING

No Change in Existing Kinemas

H. B. ABRAHAMS, representing the Ministry of Town and Country Planning, has completed a tour of West End kinemas. His findings came up for consideration by the C.E.A. General Council this week.

Mr. Abrahams told the C.E.A. representatives that the regulations concerning kinema frontages would be applicable only to new premises. He did not think that there would be any alterations required to the usual advertising practice in existing kinemas, except perhaps in one or two cases where the advertisement areas are objectionable.

It is the view of the Ministry of Town and Country Planning that advertising areas in new kinemas should be properly incorporated in the architectural design, as is done in the case of the Leicester Square Odeon, and not by extraneous poster boards, etc., which are fixed to buildings as an afterthought, as instanced by the Leicester Square Theatre.

Mr. Abrahams stated that the Ministry have in mind a regulation which would require all new advertising matter situated more than 15 feet above street level to be the subject of special commission.

It was pointed out that the largest areas devoted to kinema advertising are above this level because at street level the frontage is usually used for entrances and exits.

Poster advertising was hardly discussed, but Mr. Abrahams said that such advertising would be dealt with under the heading of general billposting and there will be no differentiation between kinema and other advertising.

A.B.C. BOOKING EXPERIMENT

Big Films May Earn Extended Runs

ASSOCIATED BRITISH CINEMAS intends to modify its booking policy and to experiment with a system which will give important films the opportunity to earn extended runs.

This is a sequel to the recent film Trade controversy on the whole question of extra playing time for "AA" films.

A.B.C. has in the past frequently given special booking contracts for big pictures, complete with a break clause, making it possible for films to hold over at situations throughout the country.

This year such contracts have been given for "Courtneys of Curzon Street" and "Duel in the Sun."

The new policy is an extension of the existing practice and is in no sense revolutionary. It will, however, enable top-line British and American pictures to take the maximum from the circuit's box office.

The experiment according to Wardour Street, is likely to be made in the case of "Anna Karenina," which may be one of the first films to be given a pre-release run, followed by a second pre-release run before its general release on the circuit.—KINE. weekly

CO-OP. BUYS KINEMA AT POYNTON

Brookfield Cinema, Poynton, Cheshire, has been sold by Mr. and Mrs. R. Bailey to the Poynton-with-Worth Industrial Co-operative Society for a sum in the neighbourhood of £35,000. The Brookfield, which has 920 seats, is on the main Manchester-Macclesfield road and is the only kinema in the village.

Leslie Dean, managing secretary of the society, stated that it is not proposed to make any changes. This was the society's first venture in the kinema Trade.

THEATRE ROYAL, BOLTON CHANGES HANDS

The proprietors of the Lido, Bolton, have taken over the Theatre Royal, Bolton, a kinema with 1,70 seats. Future policy for the Theatre Royal has not yet been decided, but it is understood that the pantomime, "Jack and the Beanstalk," will open on Christmas Eve as arranged.

John Buckley, of Lido Cinemas, is associated with a small group of kinemas in Lancashire.

Live Shows for Salford Kinema

Devonshire Theatre, Higher Broughton, Salford, has changed over from films to live shows. After the conclusion of last Saturday's film show, workmen started making the necessary alterations

STUDIO TRAINEES WILL MISS ARMY SERVICE

Night Location Work Causes Union Row

NEW recruits to the production industry under the training and apprenticeship schemes will all be exempt from military service. This was made clear by H. Francis, the labour adviser to the B.F.P.A., at a Press conference last week. The new recruits—and when the scheme starts early next year the initial intake will be very small—will be given college advance education, which will exempt them from the call-up.

The producers, who met last week, decided that the apprentices shall be paid on a similar percentage rate as in the building industry.

The day's debate concerned a number of labour matters. In particular, members were told of an inter-union dispute on the night location work at Pinewood for "Oliver Twist." The N.A.T.K.E. and E.T.U. men have complained that while they are paid at time and a third for night work, the A.C.T. members receive the night rate, which is two and a half times their normal rate.

The producers have decided to treat it as an isolated local issue, provided that adjustment of other anomalies which might arise under agreements with the three unions were deferred until their expiry.

Discussions on Writers

It was reported that A.C.T. had accepted the proposals for the establishment of a Joint Production Advisory Committee for the film production industry that had already been approved by the Executive Council. N.A.T.K.E. had put forward certain amendments, one of which was that it should have a larger representation on the committee.

It was agreed that a further joint meeting of the Negotiating Committee should be held.

It was stated that officials of the Ministry of Labour were now having separate discussions with A.C.T. and the Screenwriters' Association on the question as to which organisation should represent scenario editors and screenwriters.

The agreements governing screen credits with the Screenwriters' Association will come into operation on January 1, 1948, and the agreement with Actors Equity for artists employed on a daily basis will come into operation.

It was said that the dispute regarding the termination of the employment of hairdressers and make-up artists involving Independent Producers was being referred to arbitration.

Discussions with the Board of Trade and the Foreign Office in regard to the difficulties experienced in Norway in the restriction of remittances of film earnings were reported, and it was hoped that the proportion to be allocated to British film producers would be substantially increased.

Eric Portman and Joan Maude in the Carter-Romney production for Apollo Films of CORRIDOR OF MIRRORS, which G.F.D. will Trade show shortly

ANOTHER UNDER-15 CHILD BAN

Bournemouth Fixes S.O. Terms

BOURNEMOUTH Licensing Committee has decided that there should be a ban on the attendance of children under 15 years of age at Sunday performances. It has fixed the opening hours at 3 p.m. to 9 p.m. as before.

The decision was the result of a plea by representatives of the Bournemouth Sunday Cinema Protest Committee for the exclusion of children under 16 from Sunday performances. This committee was formed early this year to fight against the opening of kinemas on Sunday.

In putting forward the case of the exhibitors, E. W. Marshall Harvey said that the exhibitors were suggesting that the hours of opening might be from 4 p.m. to 10 p.m., instead of from 3 p.m. to 9 p.m. as before, in order not to interfere with Sunday schools.

Coun. H. P. E. Mears said that it would be very difficult for the managers of kinemas to exclude children under 16 from kinemas, and it was unfair on them to have to make a distinction which was so difficult in regard to children near that age.

The Rev. A. Coffey, for the opposition, said that opening an hour later would have a disturbing effect on the minds of children attending Sunday school, as they would want to leave to get in the queues.

BABY FILM "HORRIFIC"

Lincoln City Council has passed the film "Birth of a Baby" for exhibition with an "H" (horrific) certificate for showing to separate audiences of men and women.

During the discussion on the question, one councillor referred to opponents of the showing as "men of stork and gooseberry vintage."

HANTS & E. DORSET

"WHAT RIGHT HAS FULLER TO DECIDE TERMS?"

Resolution of Protest to C.E.A. on Action Over Wedding Film

STRONG objection was expressed at the Hants and East Dorset branch to the C.E.A.'s "agreeing to the privilege given to certain exhibiting interests as against restrictions to the majority of other exhibiting interests in regard to the renting of a film of a national event of world-wide interest, such as the Technicolor film of the Royal Wedding, produced by the Rank Organisation."

The matter was raised by the VICE-CHAIRMAN (Coun. G. Bravery), who asked if the general secretary had any authority to decide terms on behalf of the members for the film.

The CHAIRMAN (Coun. H. P. E. Mears) said a question arose at General Council as to the terms asked by G.F.D. for the Wedding film, and someone said that the terms were 10 per cent. Members argued that they would already be paying 50 per cent. for a feature and would thus have to pay another 10 per cent. for a coloured short. He understood that the matter was eventually left to the officers to register the Association's protest against the terms offered. He had no knowledge that any authority was given to anyone to arrange terms for the members.

Ald. G. W. A. WRIGHT agreed that that was a correct version of what took place.

The Terms

Coun. BRAVERY said he saw it had been stated that the president of the Association did not agree with what had been done. The terms were that two concurrent runs were allowed in one town at £60 each week for the first two weeks, £40 for the third week, £30 for the fourth week, and £20 for the fifth week. As a result, the independent exhibitors in most towns could not get a look in.

Mr. TURNBULL said he understood that there was only a limited number of copies issued and these had been booked by the circuits.

The CHAIRMAN said he thought the whole thing had been badly handled having regard to the fact that the film was of national importance and a wonderful propaganda film for the British Empire.

He felt that in return for the many propaganda films which the Industry had shown for the Ministry of Information during the war and since for the C. of I., the Wedding film should have been sponsored by the Government and given to all kinemas to show. It would have been a gesture to the exhibitors for the services they were rendering.

Mr. TURNBULL said such a film could have been put out on terms to cover the cost.

Monopoly Wrong

The CHAIRMAN said many people would not have the opportunity to see the film. Kinemas in the outlying suburbs and in country districts would not be able to show it and it was difficult for people in the present state of transport to get into the centre of the town to see it at the big kinemas.

Mr. TURNBULL said it seemed wrong that one organisation could get a monopoly of the film of a national event by collaring every Technicolor camera in the country and then hold the exhibitors up to ransom.

The CHAIRMAN said they were told at times that they should all work together, but it seemed that they were only going to do that when it suited the Rank Organisation. When pleas for unity between the circuits and independents were put out they should bear in mind instances like the one under discussion when the two sections were split asunder. The Royal Wedding was a national event and the independent exhibitors would take as much pride in showing the film of it as the circuits, but they could not afford £60 a week. Even if some of them could find the money they could not get the film because of the restriction of run. Mr. Fuller, the general secretary, should not have made these arrangements without consulting the people who had to pay for the film. They must insist in future that any film of a national character should be open to all and sundry on even more reasonable terms than the ordinary film because of its great value to the nation. They must come to some understanding as to whether the C.E.A. was to function for the benefit of the majority of its members or for a select few.

Survival of the Fittest

It seemed to the CHAIRMAN, although he had always fought for unity, that this was a fight for the survival of the fittest. The small independent exhibitor surely had a right to remain in the Industry which he created and a big proportion of which other people came along and bought when they saw it was a success. He thought it was time the Government stopped encouraging monopolies and took a note of the recommendations in the monopoly report. They would then see where the Industry was drifting and what was happening to the independents.

Ald. G. W. A. WRIGHT said the Rank Organisation and its exhibiting and renting interests were naturally out for their own benefit. He commended them for that because it was their business. But the whole point was the using of a big national event of world-wide interest for the imposition of restrictive conditions upon certain exhibiting interests. It was a "Smart Alec" move on the part of the Rank Organisation and the C.E.A. should not have sold the pass.

It was decided to send the branch's resolution to the general secretary and the president by wire so that it would be in time for the next General Council meeting.

That Trip to America

MR. TURNBULL asked what was the cost of the trip to America of the president and general secretary?

The CHAIRMAN: I do not know, but we will get it for you.

A MEMBER: It might have been cheaper to go to Moscow, they would have got "No" for an answer just the same.

The CHAIRMAN said he thought it would be fair to say, whatever their present opinions were as to the visit and as to whether they achieved any success or otherwise, whatever the C.E.A. representatives said or did was done with the sanction of the General Council on behalf of the membership. The other gentlemen who went to the U.S.A. to save us from disaster did not speak with the authority of the C.E.A.

The A.G.M.

The annual general meeting of the branch was fixed for January 7, at Bournemouth.

C

DEVON & CORNWALL

B.T. DAVIS HITS OUT AGAINST QUOTA AND EXTENDED RUNS

Exhibitors Must Show 208 Films a Year to Maintain Box-Office Receipts

THE three outstanding difficulties facing the Industry—according to the national president, addressing the Devon and Cornwall branch last week—were the films tax, exhibitors' quota and the question of extended playing time. All these subjects were closely connected, Mr. Davis stated in a résumé of the situation.

JAMES HOLLAND

After meeting Sir Stafford Cripps, Mr. DAVIS said they felt there was no alternative but to acquiesce in the decision made by the British Government to accept the view expressed at the Geneva Convention, that the new Quota Act should not include the renters' quota. That might be all right from a national or international point of view, but if renters were to be considered, he contended, so should exhibitors.

British producers were anxious to increase production to help solve the present troubles. The exhibitors knew that that was not possible as the available space was not there nor the studios. What was more important was the lack of technicians and stars. Moreover, from the outlay of money they could only hope to get back one-half from the home market. It was therefore more necessary than ever that an arrangement was made by which British exhibitors could obtain American productions.

"When I was in America, Eric Johnston convinced us that he was doing everything in his power to see that every possible British production which was worth while was given reasonable facilities," said Mr. DAVIS. "Human nature is such that the time cannot be far distant when the Americans are bound to say, 'We cannot give dates to British productions if we do not get dates over there.'"

Arthur Rank had said that he expected that next year British films could collect some 15 million dollars in America, which represented a quarter which the Americans would get if they sent their films here and paid 75 per cent. tax on them.

"Will our producers take the long view and realise that they cannot satisfy the British market with enough films unless they have reasonable facilities in America to make their showing worth while?"

Extended Runs Rejected

Sir Stafford felt that only 50 British films a year were needed by exhibitors. British producers thought the solution was longer playing time. Exhibitors had to interpret the needs of the kinema-going public. That was why they showed 208 films a year. Odeon and G.-B. reverted to a week instead of a fortnight's run as a result of experience. Extended runs would mean that small theatres would be finished.

Mr. DAVIS confessed that if box-office returns on all films were equal, his preference would be the English film. The box-office, however, was not only a source of profit, but a signpost which showed what the public expected them to give.

Last year no worth-while British film failed to get the fullest possible support, and, roughly speaking, one-tenth only of the films available were British. Did anybody suggest that only one-tenth of the playing time was taken by British films? Not 10 per cent. of the films available for the year were British, yet hundreds of kinemas achieved the position of showing 17 per cent. and obtaining their quota. Was not that the reply to the question that British films had not had full playing time?

"I am all in favour of British productions, but let us face facts," said the PRESIDENT. "Last year we had 450 films available, but 400 were foreign. I appeal to all members of the Trade—the producers, renters and exhibitors—not to take advantage of the present troublesome interim period while negotiations are going on, because if they do they may find themselves suffering for a long time. This is a time when the long view should be taken."

Charge Against Renters

He could produce the evidence where advantage was being taken of the present position. Some renters were asking for higher terms or the equivalent of more playing time. Without three-day films theatres could not have kept open, while those which showed for six days had a balance but no profit. Their job as exhibitors was to give entertainment for the public twice a week.

The PRESIDENT's advice to exhibitors was to stick to their terms and not to feel they had to fill dates at any cost.

W. A. BAURESS claimed that one of the greatest evils of the films tax seemed to be the great number of junk films being reissued to-day in which the big stars appeared when they were little known. Some of the small renters in Wardour Street were exploiting that line. Some of those pre-war "quickies" were now likely to cause the public to take a very dim view of the product kinemas could offer.

The PRESIDENT reminded Mr. Bauress that he knew his public, and it was for him as an exhibitor to turn aside stuff which was no good. Injury to the Industry might be done by putting on such old stuff.

Vice-Presidency

ON the recommendation of the Chairman (Coun. LESLIE G. HILL) it was wholeheartedly decided to support Arthur Watts' nomination for the C.E.A. vice-presidency.

Mr. HILL observed that while Mr. Watts was not everybody's man, he was sincere and had ability. If fortune favoured him, Mr. Watts would fill the vice-presidency with distinction.

MAURICE PRINCE, who seconded the Chairman's nomination, described Mr Watts as a square fighter.

JACKSON WITHERS supported.

ROY CHAMBERLAIN was unable to commit the Bristol Branch, but promised to do all he could to get support for Mr. Watts' candidature.

On the motion of W. FARRANT GILLEY, the branch voted £15 15s. as a donation to the C.T.B.F.

K.R.S. President Appeals for Prompter Payment of Rental Accounts

AT the luncheon preceding the meeting of the Devon and Cornwall branch, Fred Thomas, a Trade Press representative, proposed the "Cinematograph Exhibitors' Association," in the unavoidable absence of D. E. Griffiths, president of the K.R.S., whose notes were read by the proposer.

Mr. Griffiths drew attention to the renters' desire to secure prompter payment of film hire from exhibitors, who, in spite of warnings and pleas, thought it right to withhold payment for several weeks after the exhibition period had finished. Many exhibitors when approached replied that for many years they had been settling accounts in a certain manner, but certainly not in accordance with the payments clause to be found in all contracts. That had been permitted to exist during the war years, but the question which had now to be considered and dealt with in the near future was whether, in the interests of all sections of the Industry, and particularly the production side, some serious attempt should not be made to bring about an improvement in connection with the settlement of film hire accounts.

16-mm. Exhibition

REGARDING discussions between the K.R.S. and C.E.A. on the subject of 16-mm. distribution and exhibition, he said that although to many it appeared to be a matter of simple agreement, there were, however, many aspects which made it difficult for complete agreement to be achieved. Whilst not proposing to deal in detail with those aspects there, he suggested that in due course by further discussions by the Joint Committee a solution satisfactory to both sides would be found.

"I say this," he added, "because, after all, renters are not so foolish as to want to distribute 16-mm. films in areas which would seriously affect the rentals they receive from their 35-mm. customers, who, after all, are the main source of the Industry's revenue."

So far as the K.R.S. was concerned, he pointed out that machinery existed for them to bring forward and make a popular approach for the tightening up of agreements, and failing solution problems could go to the Joint Committee. The C.E.A. wanted the standard contract adjusted instead of the rigid seven days which was there now.

ARTHUR WATTS (South Wales) submitted "The Devon and Cornwall Branch," and the CHAIRMAN (Coun. Leslie G. Hill), responding, declared that to-day more than ever unity meant more to them than ever before. They regretted that W. Prodgers was unable to be present, and he asked that Mrs. Prodgers should convey the branch's best wishes for a speedy recovery from an operation Mr. Prodgers had undergone a few days before.

Their branch, he added, comprised the largest independent membership of any in the country.

JACKSON WITHERS acknowledged the toast.

"The Visitors and Ladies" was given by MAURICE PRINCE, and replies were made by C. ISAACS (South Wales) and Mrs. ROY CHAMBERLAIN (Bristol).

It was decided to hold the branch annual meeting on January 27.

THE KINEMAS' PART IN CITY'S PROSPERITY

Lord Mayor's Tribute at Portsmouth

THE annual dinner of the Portsmouth and Isle of Wight branch at the Odeon, Cosham, proved a happy function, although the company had to be restricted to a hundred. The Lord Mayor and Lady Mayoress of Portsmouth, the chairman of the Watch Committee and the Chief Constable were among the guests. The national president, general secretary and Randolph E. Richards, Mayor of Eastbourne, were unable to attend.

James Holland, chairman of the branch, proposing the toast of the Lord Mayor and Corporation, said the past two or three years had been very difficult, but he felt that the year ahead might be still more difficult. As good citizens, however, they were out to help the local authority all they could, because they wanted to see the City of Portsmouth back on its feet again and in its rightful place as the first naval port in the Empire.

The Lord Mayor, in response, referred to the recent visit of the president and general secretary of the C.E.A. to America, and said he was wondering what effect the difficulties in the dollar market might have upon their Industry. He could only hope it would not be an adverse one. It might well mean, however, an improvement in British films, and that would be all to the good.

Tribute to Exhibitors

The prosperity of the city and the kinemas was very much bound together, for the contribution of the kinemas to the rate income of the city was very substantial. He felt it was also the duty of the council to see that the exhibitors were repaid for the great work they did during the difficult years of the war when they did a tremendous service in helping to uplift the morale of the city just at the time it was most needed.

Ald. J. Prince proposed the toast of the branch and paid tribute to the great efforts of the kinemas on behalf of charity.

Police Pleased

The Alderman also expressed pleasure at the type of British films now being shown. "The police are very pleased with the quality of those films," he declared. They considered that the Portsmouth kinemas were second to none in the country. They hoped that as soon as the repair position permitted they would again be able to bring their premises up to the standard of pre-war days.

The Vice-Chairman, W. C. Elliott, responded, and mentioned that the Association was 100 per cent. strong in Portsmouth and district.

Charles Clarke, delegate to the General Council, proposed the toast of "The Visitors," to which Coun. L. Glanville replied.

Dancing followed until midnight, with an interval during which the company were able to view the colour film of the Royal Wedding. F. B. B. Blake acted as toastmaster, and the arrangements were carried out by a Social Committee, with Arthur Daniels as secretary.

BRITISH STUDIO NEWS

Alliance Fires 125: "But We Still Start January"—Rubens

BUDGETS WILL BE TRIMMED TO CURRENT BOX-OFFICE LEVELS

THE Alliance group of studios dismissed 125 members of the staff on Friday—bringing the total to about 500 personnel. And Mark Rubens, director of the group, told the KINE. this week that he still keeps to his guarantee, given to the President of the Board of Trade, that the three studios, Riverside, Southall and Twickenham, will be in use again by early January.

Rubens, asked why three weeks before the reopening the group had disposed of another batch of employees, said: "We are entitled to put our house in order—and we are doing it physically and mentally."

He added that when production restarts, budgets will be drastically trimmed to the current box-office level.

The KINE. understands that very little reconstruction work has been done at Southall and Twickenham during the past six weeks because of difficulties in obtaining building licences and materials. Work has proceeded at Riverside on stage sound-proofing and the building of the recording theatre. Neither job is as yet completed.

Last week the KINE. gave exclusive details of the guarantee given by Alliance to the Board of Trade that films for G.F.D., Paramount and the United Artists release would be in production by the first week in January.

M. J. WILSON WILL DIRECT "POWER WITHOUT GLORY"

"POWER Without Glory"—the West End play success—is to be made into a film by Maurice J. Wilson, managing director of Grand National.

Studio space has been secured for production in the Spring of next year, and negotiations are currently proceeding for a cast.

"Power Without Glory" will be personally directed by Wilson.

Transatlantic's First Here

The first picture of Sidney Bernstein's Transatlantic Pictures Corporation, "Under Capricorn," the Helen Simpson novel, will open the rebuilt Associated British Studios at Elstree next year.

With Ingrid Bergman starring, the film will be made in Technicolor. Warner Bros. will distribute in U.K. and the U.S.A.

"Flamingo Affair"

"Flamingo Affair" is the title under which Grand National will release the new Inspiration picture that was produced at Viking Studios as "Flamingo."

Colette Melville and Denis Webb are the stars, and Eugene Pini and his Tango Orchestra and Stephane Grappelly and his Quintette are featured.

An early Trade show is being arranged for this subject by Maurice J. Wilson.

SUTRO WILL START WORK IN ITALY

JOHN SUTRO, in charge of production for Victoria Films, will make two films next year. They are "The Glass Mountain" and "A Venetian Tale."

Shooting will start on "The Glass Mountain" in mid-January in Northern Italy.

"The Glass Mountain," which is an original screen story, will be directed by Henry Cass and co-produced by Fred Zelnik and Joseph Janni, with John Sutro in charge of production.

Theo Lageard, production manager, will leave next week with Henry Cass and other members of the unit to decide on location locales, most of which will be shot in Italy.

PRESSBURGER HAS SIGNED UP THESE

GEORGE SANDERS is to appear as Cæsar Borgia in the Two Cities' film of W. Somerset Maugham's "Then and Now," a novel of sixteenth-century Italy, which is the author's first venture into historical fiction. Other members of the cast are now being chosen.

Producer Arnold Pressburger has also enlisted a team of front-rank technicians, headed by director Thorold Dickinson, who gained international repute with his direction of "Gaslight," "Next of Kin" and "Men of Two Worlds." Art director Duncan Sutherland, designer of "Gaslight," will also design the sets for "Then and Now" and Roger Furse will design the costumes.

Location sites at Rome, Florence, Mantua, Urbino, and the Anzio beachhead have already been selected by a party consisting of producer Arnold Pressburger, director Thorold Dickinson, cameraman Robert Krasker, art director Duncan Sutherland and writer Simon Harcourt-Smith.

The Two Cities' unit will be going to Italy on location in March, and is scheduled to start at Denham about the end of June.

Bronsten to Film "Silent Dust"

N. A. BRONSTEN has secured the film rights of "Silent Dust," a new play by Michael and Roland Pertwee, which is to be presented in the West End in January. Shooting of the film will begin in the early Spring.

Director MacLean Rogers, author Francis Durbridge and star John Bentley on the set during production of PAUL TEMPLE AND THE CANTERBURY CASE at Nettlefold studios

Norman Lee Schedules for Two: Kimmins Unit in Skye

SHOOTING on "The Monkey's Paw" starts on Monday at Carlton Hill with Ernest G. Roy as producer and Norman Lee directing.

Lee says that he has acquired an interesting original by Barbara Toy, entitled "Lover in the Dark," which he plans to schedule for the early Spring. It will have eight weeks' location in the Highlands, near Glencoe.

Lee has some acquaintance with this locality, having directed location scenes there in Technicolor for Edward Black's production of "Bonnie Prince Charlie."

* * *

SHOOTING during the eighteenth week on the British Lion Technicolor production of "Bonnie Prince Charlie," currently being made at Shepperton by Edward Black and directed by Anthony Kimmins, has been centred on a set representing the interior of the parlour at Kingsburgh House, on the Island of Skye. For these scenes the property department at Shepperton had the difficult task of providing a bumper 1745 type supper consisting of eggs, bread and butter, cheese and strawberries. The fruit in December was the worst headache, but, as usual, the plasterers came to the rescue with some realistic models.

Anthony Kimmins and his unit, with Bob Krasker lighting, then moved over to an exterior-interior set of a hide-out in the hills of Skye. For this set the construction staff had built a realistic mountain-side flanked by a thicket of imported silver birch trees, heather, fern and grass. A practical waterfall flowed over the mouth of the cave in which the outlawed Highlanders led by Bruce Seton and John Harvey hid from the advancing English redcoats.

One of the most important scenes in the script, showing Prince Charles' first meeting with Flora Macdonald, was also covered by Anthony Kimmins in the romantic atmosphere of a Scottish cattle barn in the hills.

Bluey Hill, 1st assistant director on the "Bonnie Prince Charlie" unit, celebrated his birthday at Shepperton last week with a fine plaster birthday cake presented to him on the set by stand-by plasterer Syd Heath. When Bluey went in for lunch in the studio restaurant, a bottle of "champagne" was brought which turned out to be ginger ale. Then he tucked into a steak covered with vegetables and mushrooms—only to discover that this, too, was plaster!

* * *

FIRST WEEK of production of Two Cities' "Mr. Perrin and Mr. Traill" at Denham saw scenes completed for Greta Gynt, Mary Jerrold, Ralph Truman and Viola Lyel. Shooting was on the interior of a composite set of the house occupied by one of the schoolmasters at Banfield's College.

New names announced for the supporting cast, which includes Raymond Huntley and Edward Chapman, are Lloyd Pearson, Maurice Jones, Archie Harradine, May McDonald, Howard Douglas.

A second unit left this week for another visit to Tintagel in Cornwall, where background scenes are being shot. The personnel of this unit is as follows: Director, Philip Leacock; first assistant director, Mark Evans; second assistant director, Len Lee; continuity, Joan Busby; cashier, Eric Houseman; cameraman, George Stretton; camera operator, Bill Allan; camera assistant, Jack Howard; clappers, John Mathias; make-up, Ernie Westo; wardrobe, A. Cline; grips 1, H. Dyer; grips 2, S. Trigg; props 1, A. Harris; standby carpenter, R. W. Green; stage hand 1, G. W. Cory; stage

Continued on page 12

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"Uneasy Terms"	4	British National (Pathe)	"So Died a Rat" (Br. National: Pathe) "Case of Three Weird Sisters" (Br. National: Pathe)	"No Room at the Inn" (Dan Birt to direct).
BUSHEY	"It Happened in Soho"	2	Frank Chisnall (not set)	———	Nothing set.
CARLTON HILL	"The Monkey's Paw"	1	Nettlefold Productions	———	———
DENHAM	"Escape"	7	20th-Fox unit	"Hamlet" (Two Cities: G.F.D.)	"My Sister Is Dead" (Two Cities: G.F.D.)
	"High Pavement"	5	Huth-Corfield (G.F.D.)	"So Evil My Love" (Hal Wallis: Paramount)	
	"Mr. Perrin and Mr. Traill"	2	Two Cities: G.F.D.	"One Night With You" (Two Cities: G.F.D.)	"Sleeping Car to Venice" Starts Jan. 12. (Two Cities: G.F.D.) "Then and Now" (Two Cities: G.F.D.). Thorold Dickinson directing, George Sanders cast, from Somerset Maugham's book. Starts late June.
EALING	"Saraband for Dead Lovers"	15	Ealing (G.F.D.)	"Against the Wind" (Ealing: G.F.D.)	Scott of the Antarctic" (location completed) (Ealing: G.F.D.) "Eureka Stockade" (in Australia). "Kind Heart and Coronet" (Ealing: G.F.D.). Starts Dec. 22.
HIGHBURY	"Trouble in the Air"	5	Rank second feature (G.F.D.)	"To the Public Danger"	"Song For To-morrow." Starts Dec. 17.
	"Penny and the Pownall Case"	5	———	———	"Gambler's Luck."
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	———	———	———
ISLINGTON	"Blind Goddess"	4	Gainsborough (G.F.D.)	"Miranda" (Gainsborough: G.F.D.)	Family film untitled. "Trek."
MANCHESTER	———	—	———	"Holiday with Pay" (John E. Blakeley)	"My Wife's Birthday." "The Girl at the High School."
MARYLEBONE	No production		———	"My Hands are Clay" (Dublin Films). "Dick Barton" (Marylebone-Hamer: Exclusive).	"Dick Barton and the Paralysing Ray" (Marylebone-Hamer: Exclusive). Starts late January.
M-G-M BRITISH	"Spring in Park Lane"	7	Herbert Wilcox (Br. Lion)	"Idol of Paris" (Premier: Warner)	Nothing set.
NETTLEFOLD	"Paul Temple and the Canterbury Case"	5	Nettlefold Productions (Butcher)	"The First Gentleman" (Columbia)	Nothing set.
PINEWOOD	"Red Shoes"	21	Archer (G.F.D.)	"Blanche Fury" (Cineguild: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.)
	"London Belongs to Me"	6	Individual (G.F.D.)		"Passionate Friends" (Cineguild: G.F.D.). Starts late January.
	"Esther Waters"	6	Wessex (G.F.D.)		"Once a Jolly Swagman" (Wessex: G.F.D.).
	"Oliver Twist"	24	Cineguild: G.F.D.		
RIVERSIDE	STUDIO CLOSED	—	———	"This Was a Woman" (Hellman: 20th-Fox)	"A Poor Man's Miracle" (Alliance: G.F.D.). Starts first week January.
SHEPHERD'S BUSH	"Double Pursuit"	3	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.)	
	"The Bad Lord Byron"	1	Gainsborough (G.F.D.)	"Broken Journey" (Gainsborough: G.F.D.)	"Journey to Yesterday."
				"Snowbound" (Gainsborough: G.F.D.)	"Quintet."
				"The Calendar" (Gainsborough: G.F.D.)	
				"Easy Money" (Gainsborough: G.F.D.)	
SHEPPERTON	"Bonnie Prince Charlie"	18	London Films (British-Lion)	"Anna Karenina" (London Films: British-Lion)	"The Winslow Boy" (Starts Dec. 15)
	"The Lost Illusion"	8	Carol Reed (British-Lion)		"I Will Repay."
SOUTHALL	STUDIO CLOSED	—	———	"Just William's Luck" (Alliance: U.A.)	"Just William" (Alliance: U.A.) Starts early 1948.
				"No Orchids for Miss Blandish" (Alliance: Not set)	———
TEDDINGTON	Opens shortly	—	———	———	"Noose" (Edward Dryhurst: Pathe)
TWICKENHAM	STUDIO CLOSED	—	———	"Daughter of Darkness" (Alliance: Paramount).	"She Cracks Her Glass Slipper" (Alliance: Paramount). Starts first week in January.
				"The Brass Monkey" (Alliance: U.A.)	———
				"Things Happen at Night" (Alliance: Not set)	———
VIKING	"The Penny Doctor"	6	———	"Flamingo" (Inspiration: Grand National)	———
WELWYN	Nothing in production	—	———	"Bond Street" (World Screenplays: Pathe).	"Queen of Spades" (Starts late December).
				"My Brother Jonathan" (A.B.P.C.: Pathe)	
WINDSOR	"A Sister to Assist 'Er"	6	Bruton: Premier	"Starlight Stone" (Cine Industrial: Renown)	———

BRITISH STUDIOS—contd.

hand 2, G. L. Myers; driver 1, J. Knightsbridge.

* * *

BOTH stages at Highbury have been in use this week with two films in production simultaneously.

"Penny and the Pownall Case," delayed because Peggy Evans, the leading girl, was involved in a car accident, got under way as soon as she recovered, and director Slim Hand has now been filming the picture's final shots on stage 2.

"Trouble In the Air," completing its fourth week, has one more to run.

Sheila Tickette, a member of the Company of Youth, who plays in "Trouble in the Air," is in future to be known as Stella Hamilton.

Casting has been in progress for the next film, "Song for Tomorrow," planned to start on December 17. Lyn Dale, Ralph Michael, Shaun Noble and James Hayter have leading rôles.

Yvonne Forster and Carol Jenkins have been given their first film parts as nurses.

* * *

PATRICIA ROC, who has quit her part in "London Belongs to Me," has been replaced by 18-year-old Susan Shaw, blonde grey-eyed Londoner, who recently attained stardom by her performance in Mickey Balcon's "It Always Rains on Sunday."

Susan Shaw was born in West Norwood. Except for two years in Keighley, Yorkshire, and a year at school in Watford, she has always lived in London. She attended the City of London School.

Susan was a member of the Rank Organisation's Company of Youth. She appeared with James Mason in "The Upturned Glass," and with Jack Warner in "Holiday Camp."

Patricia Roc has recently worked on several films. At the beginning of the year she made "The Brothers" in Skye. She took part in re-takes for the American version of "The Wicked Lady," and made colour tests for "Jassy."

Pat then went straight into "When the Bough Breaks." As soon as this film was completed she spent a strenuous month on location for the Two Cities comedy, "One Night With You."

* * *

INTERNATIONAL Motion Pictures is making a new film, "Olive Field," which is a story by Maupassant. The story was originally being made by Classic Productions from a script by Anthony Verney. I.M.P. has negotiated with Classic and will make the picture from the original script.

At the end of this week producer Harry Reynolds is flying to Italy where he will make a reconnaissance for location work which it is hoped will start both there and on the floor in this country in March.

The company has approached Louis Hayward to play the leading rôle, although the deal is not yet signed, and is looking for a lead to play opposite him.

The director, Kenneth Villiers, will be going out to Italy shortly.

* * *

GAINSBOROUGH chief Sydney Box celebrated his silver jubilee of film-making on Monday by watching his twenty-fifth feature film start floor work at the Bush. Gainsborough-built star Dennis Price has the lead as Lord George Byron in "The Bad Lord Byron," produced by Aubrey Baring and directed by David MacDonald.

To mark the event, Box and his wife Muriel gave a party at the studios. Invitations went out to welcome more than 150 film folk

EROS FILMS

DRAMATIC BRITISH WINNER

COTTAGE TO LET

JOHN MILLS
LESLIE BANKS
ALASTAIR SIM
MICHAEL WILDING

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ASSOCIATED BRITISH CINEMAS LTD.

COMMENCING

JAN. 19th.

FINANCIAL FACTS AND FIGURES — By V. J. BURTT

Ealing's New Contracts with Rank Organisation

R. P. BAKER REVIEWS POSITION

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

ASSOCIATED TALKING PICTURES made a net profit of £14,888 for the year to June last, compared with £550 for the previous year. The latest profit is the best since 1941. After writing off preliminary expenses, the directors are able to reduce the debit balance carried forward of £182,579.

At the annual meeting last week Stephen L. Courtauld, chairman, who has financed the company through long years of difficulty, was more hopeful than I have ever known him.

The arrangement between Ealing Studios, a subsidiary, with Eagle-Lion Distributors (Rank group) had worked out successfully and had now been put on a longer term basis. A new arrangement was now in being whereby the existing agreement with Eagle-Lion Distributors had been replaced with a new agreement with General Film Distributors.

To Handle Reissues

Mr. Courtauld was also able to report that Associated British Film Distributors, which has been "nursed" throughout the group's difficult period, has also entered into an agreement with General Film Distributors, under which it will handle a number of very important Rank Organisation reissues.

Speaking of the current difficulties of the Industry as a whole, Mr. Courtauld said that the directors' intensified efforts to keep production costs down to an economic level has brought down the negative production costs of films produced at Ealing Studios to a level which compares very favourably with those of films produced at any other studio in this country. With the improved marketing prospects under the new agreement between Ealing and G.F.D., the directors were confident they will be able to maintain the position of A.T.P. and its subsidiaries until general conditions improve.

Major Baker's Review

He had hoped to be able to present consolidated accounts, but this had not been possible. But Major Baker, the managing director, reviewed the whole situation since the company was first incorporated. He paid a high tribue to Mr. Courtauld and the National Provincial Bank for unswerving support.

Major Baker further revealed that net asset position of Ealing Studios, Ltd., was approximately £400,000, and that A.T.P. owned 51 per cent. of the share capital—the equity.

Associated British Film Distributors had an income tax loss of approximately £60,000 to carry forward against future profits. That figure represented, in effect, the loss on trading since that company had commenced in 1932. A.T.P. owned the whole of the share capital, and he hoped that the much larger volume of business now being done would provide profits to enable the debit balance to be recouped.

£100,000 from Nothing

Major Baker said that over 120 feature films had been produced in the studios since they opened in 1931.

Although nothing appeared as an asset in the balance-sheet in respect of film production owned by the company, nevertheless over £100,000 of revenue had been received since this asset disappeared from the balance-sheet at the end of 1942, and more was to come.

It was hoped that concessions would be obtained from Inland Revenue as regards the company's £150,000 liability for E.P.T.

Share Market Idle

Kinema share market lapsed into idleness after its recent bout of mild activity. And this week's prices show only minor ups and downs, apart from a rise of 1s. to 35s. in Moss' Empires.

Odeon remained firm at 40s., to which they advanced the previous week, in anticipation of the full statement promised by the directors regarding the General Cinema Finance deal.

SHARE MARKET

	Latest	Change
African Theatres Ord.	£7	—
Assoc. Brit. Corpn. 5/- Ord.	19/9	—
" 6% Pref.	25/-	—
" 4½% Pre. Pf.	22/-	—
A.P.P.H. Ord.	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	1/4½	—
Brit. & Do". Films (12/-)	19/6	—
" 5½% Pref.	20/6	—
Brit. Lion 7½% Pref. (10/-)	12/6	—
" Ord.	5/3	—
Brit. Lion Studios Ord.	5/-	—
" 6% Pref.	21/-	—
" 5% Notes	£89	— £1
" 4% Debs.	£94	—
Capital Prov. News (5/-)	11/6	— -/3
Cine Television "B" Ord.	2/9	—
Dufay-Chromex Ord. (2/-)	3/4½	+ -/1½
Gaumont British Ord. (10/-)	18/-	— -/3
" "A" Ord. (5/-)	8/9	— -/3
" 5½% 1st Pref.	21/6	—
" 3½% Debs.	£101	+ £1
General Theatres Prefd. (6/8)	18/6	— -/3
" 3½% Debs.	£94	—
Granada Theatres 1st Pref.	19/-	—
Humphries, G.	42/6	Nominal
Kinemas Ord. (5/-)	10/3	— -/3
Mde. Tussaud Def. (1/-)	4/9	— -/3
" Prefd. Ord.	23/6	—
Moss Empires Ord.	35/-	+ 1/-
" Cum. Pref.	22/6	—
" 3½% Deb.	£94	—
Odeon Ass. 4½% Pref.	19/1½	+ -/1½
" 3½% Debs.	£91¼	—
Odeon Props. 4½% Pref.	20/-	—
" 3½% Debs.	£92	—
" 4% Debs.	£93	—
Odeon Theatres Ord. (5/-)	40/-	—
" 6% Pref.	24/9	+ -/3
P.C.T. 10% Cum. Pref.	30/-	—
" 7½% "A" Pref.	28/9	—
" 7½% "B" Pref.	26/9	—
" Construction 7% Pref.	26/6	+ -/6
Scophony (5/-)	4/6	—
Stoll Theatres Corpn. (16/-)	13/-	+ -/3
Twentieth Cent. Ord. (5/-)	2/6	—
" 6% Pref. (10/-)	7/6	—
United Entertainments Ord. (5/-)	7/9	— -/3

NEW PRIVATE COMPANIES

Plaza (Margate), Ltd.—Registered December 1. Capital, £10,000 in £1 shares. Objects: To carry on the business of kinema proprietors. Lou Morris is permanent director. Solicitors: Billinghurst, Wood and Pope, 7, Bucklersbury, E.C.4.

Cameo (Margate), Ltd.—Registered November 29. Capital, £7,000 in £1 shares. Objects: To carry on the business of proprietors of kinemas. Lou Morris is permanent director. Solicitors: Billinghurst, Wood and Pope, 7, Bucklersbury, E.C.4.

Jack Munroe, Ltd.—Registered November 29. Capital, £2,000 in £1 shares. Objects: To carry on the business of film producers, directors, exhibitors, renters, distributors and owners, etc. The first directors are to be appointed by the subscribers. Solicitor: E. S. P. Haynes, W.C.2. Registered office: 87, Wardour Street, W.1.

Kenwood Films, Ltd.—Registered November 27. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of film and literary, theatrical, concert, variety artists' agents. The directors are: Kenneth E. Harper, 27, Albion Gate, W.; and John R. Sutro, 5, Lees Place, W.1, film producer. Secretary: G. C. Middleton-Trimm. Registered office: Piccadilly House, Jermyn Street, W.1.

Film Wardrobes, Ltd.—Registered November 27. Capital, £5,000 in £1 shares. Objects: To carry on the business of hirers and sellers of wearing apparel, dealers in furniture, drapery, upholstery, scenery and theatrical costumes. The directors are: Ernest A. Beha and Mrs. Daisy H. Beha, both of 59, Riverholme Drive, West Ewell, Surrey. Registered office: 164, Goldhawk Road, Shepherd's Bush, W.12.

Carlisle Ball Raises £100 for Charity

Managers and staffs of the Carlisle district kinemas and the city's theatre have raised nearly £100 for charity as a result of their second annual ball at Carlisle last week.

Over 250 people attended, and a show was given by artistes from the theatre compèred by the manager, John Sullivan.

The arrangements were in the hands of a committee comprising J. Sullivan (chairman); R. Towers, Gretna (vice-chairman); George Fishwick, Carlisle Palace Cinema manager (secretary); H. Wilson, City Picture House manager (treasurer); B. George, Rex Cinema manager; J. Cushwick, Wigton; P. Evans, and Capt. G. T. Mayne, Carlisle Botchergate Cinema manager.

Wedding Film Gift to Princess

Three inscribed silver caskets containing a copy of G.F.D.'s Royal Wedding film in Technicolor, have been presented to Princess Elizabeth by the J. Arthur Rank Organisation.

The film was personally taken to the Palace by the producer, Castleton Knight.

On the S.O. Fronts

DEADLOCK AT ST. HELENS

Exhibitors Decline Music Licences

WHEN St. Helens Licensing Justices last week declined to grant a variation of conditions of Sunday opening so as to permit two performances, A. E. Baucher, who appeared for nine out of the ten kinemas in the town, intimated that in the circumstances his clients did not wish to apply for music licences.

Following the public vote in favour of Sunday opening, the Licensing Justices in July last agreed to the Sunday kinema, one of the conditions being that the hours should be 7.45 p.m. to 10.30 p.m. As this permitted only one showing of the programme, the exhibitors did not apply for music licences and have not opened on Sundays since July.

Last week's application was for the hours of opening to be varied to 5.30 p.m. to 10.30 p.m. Mr. Baucher pointed out that a one-run showing was not an economic proposition. The smaller kinemas would face a loss if they gave only one performance.

WIGAN.—A town's meeting will be held at the Queen's Hall on January 7.

LITHERLAND (NEAR LIVERPOOL) Council is to apply for a draft order for the continuance of Sunday kinemas

CROSBY (NEAR LIVERPOOL).—Applications by seven kinemas in Crosby (near Liverpool) for licences for Sunday shows were adjourned until December 30 at the annual licensing sessions, owing to the draft order not yet having been confirmed.

BEBINGTON.—Efforts to obtain a second S.O. poll at Bebington, where the electors have given a negative decision, have failed. The council decided not to take any steps to permit kinemas to open on Sundays after December 31.

BURNLEY (LANCS) TOWN COUNCIL.—A town's meeting is to be called following a letter on the subject from the local exhibitors.

FAKENHAM, NORFOLK.—B. V. Yallop, manager of the Central, announces that his directors are to apply for Sunday opening powers.

HARPENDEN (HERTS).—Poll last Saturday. For, 1,753; against, 1,182.

£262 Gift to C.T.B.F.

The sum of £262 has been forwarded to the C.T.B.F. by Bebe Henry with the compliments of Robert Montgomery, the film star who attended the Command Film Performance.

The gift was in consideration of "certain advertising facilities for which he desired the Benevolent Fund to benefit."

S.C.M. URGED TO PEP UP RECRUITMENT

Newcastle Dissatisfaction Over Membership

MEMBERS of the Northern S.C.M., at their November meeting, were not disposed to accept as satisfactory the current membership of the society.

The Chairman (R. C. Sidney-Wilmot) said that prior to a talk with Leslie Holderness in Birmingham, he had been dissatisfied. He now suggested, however, that a membership of 1,500 was not at all bad going.

But Robert Gilbertson (Royalty, Gosforth), E. J. Smith (Grainger, Newcastle) and others pointed out that the society was quite exceptional. It did not have to seek recruits to fight for a fair agreement. It had, in advance, an excellent agreement. No real effort was demanded of recruits.

Recruiting Effort

They felt that an organised effort should be made to publicise the society's aims, objects and achievements. To that end E. J. SMITH suggested that the forms of application for membership should be amended in form and multiplied in numbers.

He proposed a folder, providing space for the formal application as at present, but carrying inside the society's "sales points." "We need 400 or 500 such forms," he said. "They should be used on the 'throwaway' system. If one in three or four is returned completed, it will be well worth while."

J. ELLIOTT was asked to expedite the compilation of lists, by districts, giving the names and theatres of managers who had not applied for membership.

In reference to two conciliation cases which the branch had handled, Mr. SMITH reported that £24 had been secured for one manager, against a claim of £26. The second case had been deferred for the attendance of the manager affected. He had to come from Birmingham, where he had secured another berth.

Warning to Exhibitors

This brought up the usual criticism about managers who were accepting salaries lower than the agreed scales.

Mr. SMITH feared that, here and there, there had been unofficial compromises between employers and managers, as, for example, agreement on £7 a week where the old rate had been £5, and the new scale called for £9.

The CHAIRMAN was surprised that any exhibitor played with fire in that fashion. "It might go on for 10 years," he observed, "but we should be in a position to recover all the back money," he said. He asked all managers who were not receiving scale salaries to notify the branch early so that the matter could be taken up before large arrears accumulated.

Social Occasion

W. DIXON (Westgate, Newcastle) announced that the Old Assembly Rooms had been secured for the first S.C.M. dance on Monday, January 26. Prospects of a success, socially and financially, seemed bright.

This event should provide them funds with which to discharge their liabilities to the C.E.A. Thereafter, they must promote more social occasions to raise funds for the organising and liaison work.

An outbreak of fire at the side of the stage at the Lido, Bolton, on December 3, caused damage to stage fittings, draperies and scenery.

Jane Greer, Robert Mitchum and Kirk Douglas in a scene from "BUILD MY GALLOWS HIGH," RKO Radio, which is reviewed on page 21

C.M.A. TALKS OF FUSION AGAIN

"Split is Only Playing Into Exhibitors' Hands

AN allegation that the Society of Cinema Managers has made no genuine effort to co-operate with the Cinema Managers' Association in connection with the joint discussions for the possible fusion of the two Associations is made by Harry Brett, general secretary of the C.M.A.

Mr. Brett points out in a statement to the KINE. that the S.C.M. insisted on the C.M.A.'s disclosure before such a meeting of the number of its fully paid-up members.

The C.M.A. maintained that the only condition should be the knowledge that the aim of both organisations is the ultimate welfare of those engaged in kinema management.

In view of the downgrading now taking place in the salaries of a large percentage of managers as the result of one of the unfortunate clauses in the S.C.M. and C.E.A. agreement, the C.M.A. still feels that a meeting of five or six members of each organisation can only be to the advantage of managers generally.

The C.M.A. reiterates its desire to bring about really practical conditions for managers, which can only be done by a genuine co-operative effort on the part of managers themselves, and that any split between them is only playing into the hands of the employer body.

The C.M.A. is still prepared to meet the S.C.M.

Luxury Kinema in Holiday Camp

L. T. Salts, a Liverpool business man, has informed Abergele Council (North Wales) that he will submit a new application to build a £300,000 holiday camp on Cliff Top, Llanddulas. The camp is designed to have its own kinema to seat 2,000.

EJECTED PATRON LOSES CLAIM

Belfast Case Dismissed

A CASE of importance to exhibitors was heard by Belfast Recorder, Judge Fox, K.C., when William Gilmore (18), of Belfast, claimed £75 damages for alleged assault and loss from injuries sustained in the Crumlin, Crumlin Road, Belfast, when he was ejected.

For plaintiff, it was stated that attendants had to check some boys and girls sitting in front of him. As the attendants were arguing with them Gilmore shouted at the attendants "Shut up and keep quiet; we want to hear the picture." As a result, he and one of his friends were put out.

Gilmore said he was pushed up the passage and at the door was given a shove which made him lose his balance and put his left hand through a pane of glass in a door. An usherette hit him over the head with a torch. He had to have 12 stitches in his hand.

Dismissing the claim, Judge Fox said that he was satisfied Patterson and the other attendant, James Wilcox, put Gilmore out, as they were entitled to. The push by which Gilmore lost his balance caused the accident. They could not reasonably anticipate that when they were putting him out he would put his hand through the glass. That was entirely unforeseen. In the circumstances, with some reservation, he held that plaintiff had not established that the defendants were responsible for the injury sustained. He dismissed the claim.

Printers Benefit by £1,376

The Printers' Pension Corporation benefited to the amount of £1,376 from the takings (plus a 25 per cent. gift from A. G. Cousins, Chairman of Odhams Press) of the Midnight Matinée held on Friday, November 28, at the Odeon, Norwich.

Tatler's Xmas Fare

For the Christmas holiday period the Tatler, Charing Cross Road, will become a children's kinema.

A three weeks' season starting Monday, December 22, of special children's entertainment films, sponsored by the J. Arthur Rank Organisation, will be given from 10.30 a.m. to 10.15 p.m. daily.

IRISH TAX RELIEF IS REJECTED

But Minister Will See Deputation

LAST week a deputation from the Theatre and Cinema Association (Ireland) asked F. Aiken, Eire Minister for Finance, to reconsider the increases in admission taxes due to come into operation from January 16.

The Minister told the deputation that he could not see his way to altering the increases. He felt confident that attendances would not be adversely affected.

He hinted that if experience proved him wrong he might reconsider the position after a reasonable period of trial.

A meeting of all Eire exhibitors is to be held in the Regal, Dublin, on Thursday.

Dublin Kinema Outrage

In the early hours of last Thursday a small stick of gelignite exploded in the foyer of the Carlton, O'Connell Street.

The explosive, which is believed to have been pushed through the letter-box in the steel shutters that are drawn across the entrance at night, caused only small damage.

It is not believed that the incident had any connection with the fact that the Royal Wedding figured in the programme.

Ulster's First News Theatre

Ulster's first newsreel theatre is scheduled to open in May, 1948. It will be on the promenade at Bangor, County Down.

Principals in the new venture are Jack Delano, who is one of the leading providers of seaside amusements, and Billy Macdonald, who has been an exhibitor in Ulster and Eire and during the war had charge of Ensa static and mobile kinemas.

MOBILE KINEMA FINED

George McClelland, of Gortmore, Omagh, and his partner, Mathew Beckett, of James Street, Omagh, who trade as Provincial Mobile Cinemas, were prosecuted at Newtownstewart for failing to affix entertainment tax stamps on tickets they issued at Ardstraw Orange Hall and Newtownstewart Orange Hall.

Defendants were ordered to pay the £3 3s. 6d. tax, plus £16 each fine, and costs.

Royal Wedding Prints in 16-mm. Colour

Wigmore Films has secured the world rights in the 16-mm. sound prints of the Royal Wedding Procession produced by Victor Espey Films as now showing at the Cameo, Charing Cross Road.

These are available for sale or hire in Kodachrome, colour or black and white, on application to Wigmore Films, 35, Beaufort Gardens, Brompton Road, S.W.3.

E

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

They say "a change is as good as a tonic."

* * *

If that's so, the doctors out Hollywood way can't be doing much business with my stars.

* * *

Because the studio that made the soul-searching Garbo into a hoydenish comedienne in "NINOTCHKA," to an accompaniment of critics' raves and crashing box-office records . . . the studio that turned Myrna Loy from a "me-native-girl-you-white-man" hip twister into an apotheosis of modern domesticity in "THE THIN MAN" . . .

* * *

Well, the one I mean is Metro-Goldwyn-Mayer (advt.)

* * *

Anyway, that studio is up to its old tricks these days. While it hasn't got around to casting Butch Jenkins as "Little Lord Fauntleroy" or Red Skelton as "King Lear," it is whipping up some very showmanly recipes with unexpected ingredients.

* * *

For example, Lana Turner changes her hair to brunette and her garb to 19th-century costumes in "GREEN DOLPHIN STREET."

* * *

But those are only minor alterations compared to the change in her personality and acting style. Given a big, difficult dramatic rôle, she becomes a serious artist of maturity and depth.

* * *

This transformation, in one whom many short-sighted (speaking figuratively, of course!) observers saw only as a "sweater girl," becomes more marked in "CASS TIMBERLANE."

* * *

In the Sinclair Lewis story she is a modern beauty again, but the change in her ability to project character is maintained to such an extent that one critic remarks, "Miss Turner gives every evidence of having developed into one of the screen's top dramatic actresses. She holds her own with Spencer Tracy."

* * *

Another surprise is Mickey Rooney in "KILLER McCOY."

* * *

The perennially adolescent "Andy Hardy" has vanished, and in his place is a man. A hard-hitting, hard-living man in this picture,

TURNER IS TERRIFIC

GARSON GOES GAY

a man whose character and emotions are strictly adult.

* * *

Rooney hasn't grown taller—but his stature has increased enormously, both as an actor and as a box-office star.

* * *

By the way, I'll be unrolling the red carpet for Mickey over here soon. He's going to top the bill at the Palladium on January 5th for four weeks.

* * *

London's looking forward to you, Mickey!

* * *

A change in the other direction—from grave to gay—is being made by Greer Garson. She is temporarily turning her back on Mesdames Miniver, Parkington and Curie and their heart-stirring problems, and she's off on a comedy spree.

ROONEY GETS ROUGH

"JULIA MISBEHAVES" is her histrionic holiday. Adapted from Margery Sharp's English best-seller, "The Nutmeg Tree," it will present Miss Garson as a high-spirited trapeze artist.

* * *

Allez-oop, Greer! And look out, you old convention about Academy Awards never being won by comedy performances!

* * *

Meanwhile, guess who is going to co-star with Carmen Miranda and Jane Powell in "A DATE WITH JUDY," a great big Joe Pasternak musical with Xavier Cugat rhythms . . . ?

* * *

Wallace Beery. Yes, you heard me—Wallace Beery. In Technicolor, yet!

* * *

And Frank Sinatra does a Douglas Fairbanks in "THE KISSING BANDIT" . . . and Spencer Tracy, Katharine Hepburn, Van Johnson switch to the hilarious in "THE WORLD AND HIS WIFE" . . .

* * *

Can Lassie in "The Hound of the Baskervilles" be far behind?

-Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Atomic Physics (G.F.D.)—British	83 min. (—)	——	Brilliant and authentic treatise on the history and development of nuclear energy. Big appeal to educationalists.	Outstanding textbook (NC).
Build My Gallows High (RKO-Radio)—U.S.	96 min. (A)	Robert Mitchum, Jane Greer, Steve Brodie.	Bizarre crime melodrama. Characterisation and staging reasonably good, but story confused.	Pretentious hair-raiser (NC).
New Orleans (United Artists)—U.S.	90 min. (A)	Arturo de Cordova, Dorothy Patrick, Louis Armstrong.	Lop-sided musical medley, loosely describing the birth and development of jazz. Band interludes good, but story silly.	Booking solely for jazz addicts (C).
Pioneers, The (New Realm)—U.S.	58 min. (U)	Tex Ritter, "Slim" Andrews.	Rollicking cowboy-Indian comedy melodrama.	Safe Western second (CC).
Sonora Stagecoach (New Realm)—American.	51 min. (U)	Hoot Gibson, Bob Steele, Betty Miles.	Hardy horse opera, a sound contr bution to the popular "The Trail Blazers" series.	Useful Western support (CC).
*Speedway (Grand National)—British.	34 min. (U)	Commentary by Gerry Wilmot.	Helter-skelter interest featurette, dealing with dirt-track racing. Atmosphere genuine and thrills authentic.	Reliable full quota fill-up (CC).
Starlight Over Texas (New Realm)—U.S.	57 min. (U)	Tex Ritter, Carmel La Roux, Karl Hackett.	Thumbnail musical Western. Fights and chases vigorous, numbers tuneful and atmosphere picturesque.	Acceptable "outdoors" (CC).
Stepchild (Pathe)—American.	70 min. (A)	Brenda Joyce, Terry Austin, Donald Woods.	Utility melodrama of divorce. Story novelettish, but child players clever and feminine angle obvious.	Reliable tear-jerker (C).
†Swordsman, The (Columbia)—U.S.	81 min. (A)	Larry Parks, Ellen Drew, George Macready.	Rollicking swashbuckling romance, set in an ersatz, but, nevertheless, picturesque seventeenth-century Scotland. Acting and thrills exhilarating and Technicolor photography impeccable.	Grand screen pantomime (CC).
Westward Bound (New Realm)—U.S.	53 min. (U)	Ken Maynard, Hoot Gibson, Bob Steele.	Slap-happy outdoors. Story straightforward, cast energetic and fights realistic.	Acceptable Western "thick-ear" (CC).
*Your Year (New Realm)—British.	36 min. (U)	——	Interest featurette, artfully culled from the calendar.	Handy British fill-up (CC).
REISSUES				
Ape, The (Monarch)—U.S.	63 min. (A)	Boris Karloff, Maris Wrixon.	Spectacular thriller with extravagant but exciting story. "Kine." review, January 23, 1941.	Star thriller for the masses (NC).
Blockade (International)—U.S.	85 min. (A)	Madeleine Carroll, Henry Fonda, Leo Carrillo.	Romantic espionage melodrama with Spanish Civil War settings. Reviewed in "Kine." June 9, 1938.	Fair average booking for the masses (NC).
Made for Each Other (New Realm)—U.S.	95 min. (A)	Carole Lombard, James Stewart, Charles Coburn.	Intimate marital drama, with emphasis on the woman's angle. "Kine." review, March 30, 1939.	Good general booking (C).
Time Out for Rhythm (Grand National)—U.S.	69 min. (U)	Rudy Vallee, Ann Miller, Rosemary Lane.	Romantic comedy drama of the show business, with a strong vaudeville cast. Reviewed in "Kine." October 30, 1941.	Fair average musical (C).
Tobacco Road (20th Century-Fox)—U.S.	84 min. (A)	Charley Grapewin, Marjorie Rambeau, William Tracy. Steve Brodie.	Sociological comedy drama, combining good acting with authentic detail. Reviewed in "Kine." May 22, 1941.	Out-of-the-rut offering for the discerning (NC).
Young in Heart, The (New Realm)—U.S.	91 min. (U)	Janet Gaynor, Doug. Fairbanks, Jun. Roland Young.	Light comedy with sentiment and humour happily in step. "Kine." review, December 8, 1938.	Good family booking (C).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen : *By Josh Billings*

THE SWORDSMAN

Columbia. American (A). Photographed in Technicolor. Directed by Joseph H. Lewis. Featuring Larry Parks, Ellen Drew and George Macready. 7,336 feet. Release not fixed.

ROLLICKING swashbuckling romance, set in a picturesque ersatz Scotland and generously doused with Technicolor. Its story concerns lovers drawn from rival clans and robust characterisation, exciting action and spectacular swordsmanship prevent any moss gathering on the time-honoured formula. It forestalls "Bonnie Prince Charlie," even if it hasn't terrific star values, and, such is its showmanship, that it will thrill and intrigue all but the insufferably snooty. Grand screen pantomime.

Story.—Alexander, scion of the MacArden clan, and Barbara, beautiful daughter of the Glowans, fall in love, but their chances of happiness are severely handicapped by the fact that their respective families have been at each other's throats for years. Alexander sees the folly of the bloodshed and, after bearding the Glowans in their castle, persuades Lord Glowan, the head of the clan, to agree to peace terms. Robert, treacherous nephew of Lord Glowan, is also in love with Barbara and plots to break the truce. He orders a secret attack during a sumptuous feast at the MacArdens, but his villainy is unmasked in the nick of time. Lord Glowan sentences Robert to death and then blesses Alexander and Barbara and toasts the end of the feud.

Acting.—Larry Parks, fresh from his triumph in "The Jolson Story," acts with appropriate flourish as Alexander, and Ellen Drew has exactly the right face and figure for the attractive clothes of the period as Barbara. The two are ideal storybook lovers. George Macready plays the "heavy" as the treacherous Robert, and there couldn't have been a better choice.

(*Continued on page 20*)

Adventure in all the Glory of Technicolor!

The SWORDSMAN

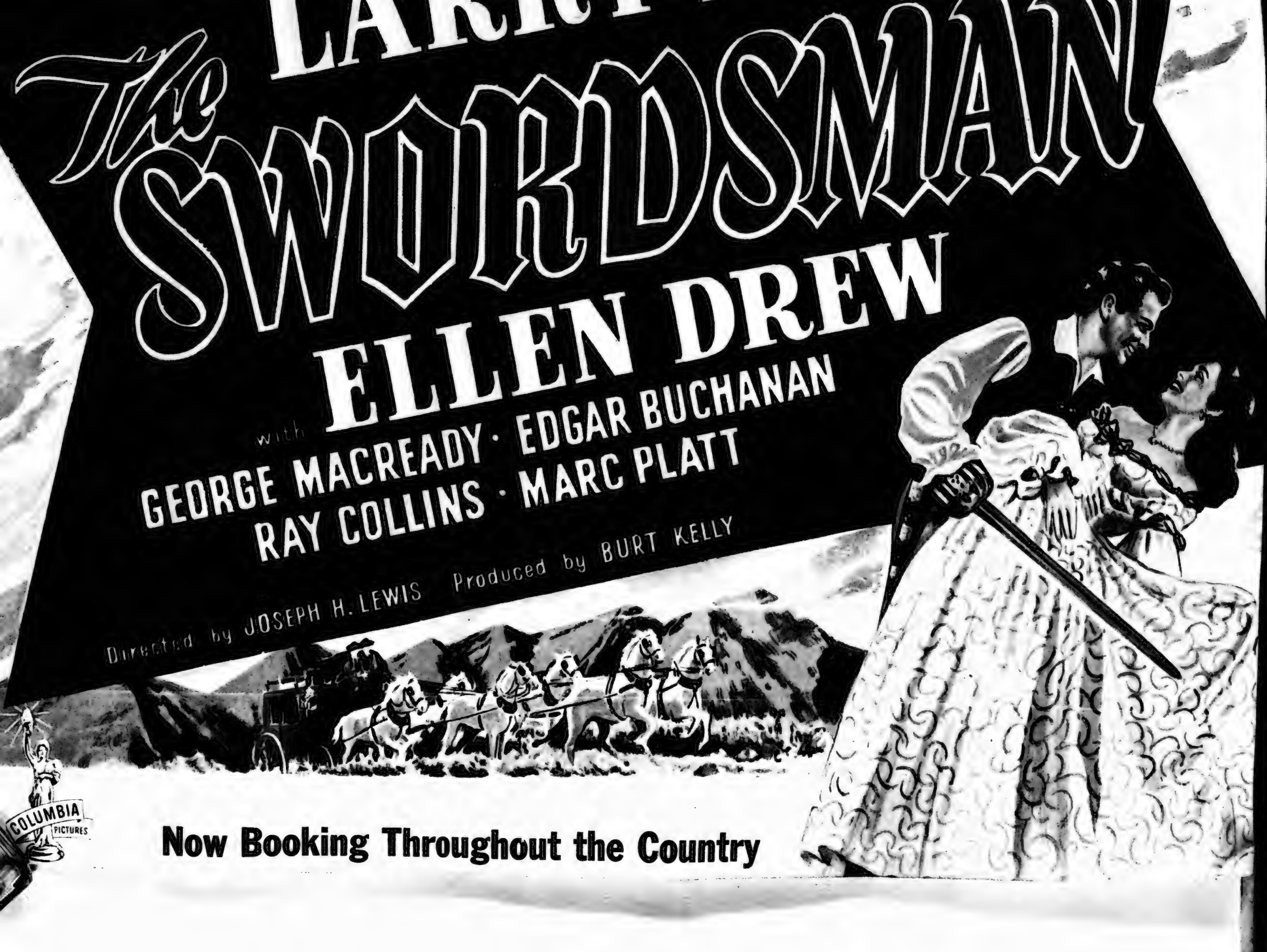
with

ELLEN DREW

GEORGE MACREADY · EDGAR BUCHANAN

RAY COLLINS · MARC PLATT

Directed by JOSEPH H. LEWIS Produced by BURT KELLY



COLUMBIA PICTURES

Now Booking Throughout the Country

REVIEWS*— *continued from page 17

Production.—The film's period Scottish backgrounds hardly pass for the real thing, but the disarming aplomb with which its crowded plot is put over more than compensates for atmospheric eccentricities. It unsheathes the sword in the first reel and the clash of steel and pounding of hoofs never subsides until the spectacular and thrilling happy ending is reached. Superb period horse opera, it offers the average fan a glorious opportunity to be a kid again and the highbrow a chance to let his hair down. We cannot but deplore the excessive caution of the censor in giving it an "A" certificate.

Points of Appeal.—Actionful plot, robust and versatile characterisation, vital and evergreen love interest, big thrills and spectacle, superb scenery, Technicolor and a catchy title.

STEPCHILD

Pathé. American (A). Directed by James Flood. Featuring Brenda Joyce, Terry Austin and Donald Woods. 6,300 *feet. Release not fixed.*

DIVORCE melodrama, presented on utility lines. Its main concern is the unhappy plight of two small boys, innocent victims of a broken home, and it caps the obvious with a traditional "everything in the garden's lovely" climax. No profound social document, the handling of its children is, nevertheless, sufficiently shrewd and showmanlike to bring tears to the eyes of the average woman fan. Safe popular hokum.

Story.—Ken Bullock, a war veteran, is married to Dale, a successful business woman. Dale is too interested in her own career to give proper attention to her small sons, Jimmy and Tommy, and Ken finally divorces her. Milly, Ken's attractive and designing secretary, catches him on the rebound and inveigles him into marrying her. As soon as they are hitched, Milly secretly ill-treats Jimmy and Tommy, and they run away. They are overtaken by a storm and Tommy develops pneumonia, which aggravates an ear injury caused by a blow received from Milly. Dale joins Ken at Tommy's bedside and Milly is condemned by the delirious Tommy. Milly is kicked out and Ken and Dale, no longer interested in her business career, are reconciled, to the delight of Jimmy and Tommy, now recovering.

Acting.—Brenda Joyce, Terry Austin and Donald Woods make the most of their chances as Dale, Milly and Ken, but the best performance comes from Tommy Ivor and Gregory Marshall, cast as the boys. They're perfectly natural.

Production.—The film works out a little too mechanically to have much of a salutary effect on wayward and neglectful parents, but at least it refrains from sermonising. The boys are its focal point and their suffering is plugged in circumstances that will move all who do their thinking and reasoning with their hearts rather than their heads.

Points of Appeal.—Clever performances by juveniles, obvious feminine angle, provocative title and good production qualities.

NEW ORLEANS

United Artists. American (A). Directed by Arthur Lubin. Featuring Arturo de Cordova, Dorothy Patrick and Louis Armstrong. 8,079 *feet. Release not fixed.*

LOP-SIDED musical medley, loosely describing the birth and development of jazz. The heroine is a beautiful concert singer and the hero a tough gambler with an ear for swing. Their chequered romance is a threadbare excuse for introducing Louis Armstrong and Woody Herman, dizzy apostles of hot rhythm, and their respective bands. They're pretty good, but, even so, the show's a lot of noise about practically nothing. Booking solely for jazz addicts.

Story.—Miralee, classical vocalist daughter of socialite Mrs. Smith, arrives in New Orleans in 1917 and falls in love with Nick Duquesne, undisputed ruler of the city's tough gambling quarter. He has a liking for hot music and finances Louis Armstrong, composer-leader of a Nigger band. Miralee also has a feeling for jazz, but Nick, prompted by Mrs. Smith, refuses to encourage the girl or let her know that her love is reciprocated. While Miralee is on a concert tour in Europe Nick is turfed out of New Orleans, but he later makes a name for himself in Chicago as the first impresario of jazz. Miralee contacts him on her return and introduces jazz into one of her fashionable concerts. The departure is an immense success and breaks down all barriers between high- and low-brow music lovers and ensures a romantic ending.

Acting.—Dorothy Patrick acts better than she sings, but her good looks enable her to get by as Miralee. Arturo de Cordova is very "hammy" as Nick. So are the rest, with the exception of Louis Armstrong. He's the complete showman.

Production.—The picture, while it sticks to jazz, has its moments, but it drops into the doldrums every time it attempts to feature classical music on the same platform. The preposterous partnership makes a travesty of the history of hot rhythm.

Points of Appeal.—Louis Armstrong and his Band.

ATOMIC PHYSICS

General F.D. British (—). Directed by Derek Mayne. 7,500 *feet approx. Release not fixed*

SCIENTIFIC documentary, a brilliant and authentic treatise on the history and development of nuclear energy. It starts at the very beginning by illustrating the successful experiments of pioneer physicist John Dalton, made as long ago as 1808, and virtually ends with the dropping of the devastating atomic bomb on Hiroshima. All the great luminaries of the scientific world, including the late Lord Rutherford and Sir Joseph Thomson, are introduced and their observations and conclusions are backed up with appropriate diagrams.

Production.—The dropping of the first atomic bomb in World War II focused public attention on the wide and sombre possibilities of nuclear energy and the film deals fully with the "headline" subject. It is in five parts and the first is concerned with the experiments of John Dalton, leading physicist of the early nineteenth century; the second reconstructs the great work done by Sir Joseph Thomson in the discovery and investigation of X-rays; the third concentrates on the findings of Lord Rutherford in the field of radio-activity; the fourth explains the discovery of the neutron and describes the splitting of the lithium atom; and the fifth crisply recapitulates what has been shown and ends with apt and lucid discussions by Professor Einstein and Dr. Cockcroft, head of the British Project for Research on Atomic Energy, and a timely warning that nuclear energy may, if not outlawed for war purposes, ultimately bring about the complete destruction of civilisation.

The episodes are complete in themselves and can be shown independently. The full "programme" is a masterly piece of work and reflects great credit on G.B.-Instructional and its director, Derek Mayne. It is not, of course, meant for general exhibition and is consequently not given the usual audience classification.

WESTWARD BOUND

New Realm. American (U). Directed by Robert Tansey. Featuring Ken Maynard, Hoot Gibson and Bob Steele. 4,875 *feet. Release not fixed.*

SLAP-HAPPY outdoors, picturesquely mounted. It cheerfully records a ding-dong battle between The Trail Blazers and a ruthless land-grabber. The love interest is negligible and the comedy relief slight, but there are fist-fights galore and all are realistically put over. It needs no second-wind. Acceptable Western "thick-ear."

Story.—Ken Maynard, Hoot Gibson and Bob Steele, U.S. Marshals known as The Trail Blazers, are sent to a small Western town to investigate an iniquitous water tax. They keep their identities a sceret and eventually discover that Roger Caldwell, the local banker, is behind the trouble. They get to work on him and quickly forestall his plot to drive out the settlers and buy up their land cheap.

Acting.—Old-timers Ken Maynard, Hoot Gibson and Bob Steele do their stuff and Harry Woods has a real day out as villain.

Production.—The film starts off with a fight and never drops its "dukes" until the end. There is no room for frivolous embellishments. Its virility and healthy atmosphere commend it to the industrial element and kids.

Points of Appeal.—Vigorous fights and action, popular Western stars and compact presentation.

THE PIONEERS

New Realm. American (U). Directed by Al Herman. Featuring Rex Ritter, "Slim" Andrews and Red Foley. 5,363 *feet. Release not fixed.*

ROLLICKING cowboy-Indian comedy melodrama, crisply recounting the attempts, happily unsuccessful, of a wily operator to hold-up a covered wagon train and deprive hardy settlers of their rightful possessions. The full-blooded story, unfolded against impressive scenery and freely interlaced with humour and song, moves at the gallop and ends on a spectacular note. Neat and not too gory, it's reliable outdoor entertainment. Safe Western second.

Story.—Tex, a scout, is engaged to guide a wagon train to new and fertile lands. Carson, an unscrupulous speculator, wants the land for himself and orders Wilson, his henchman, to attack the train. Wilson and his thugs pose as Indians, but their vicious assaults are repeatedly repelled. The Indians are blamed, but Tex eventually gets clear evidence of Carson's villainy and puts him and his thugs where they belong.

Acting.—Tex Ritter is a virile and versatile Tex. Karl Hackett makes a good villain as Carson, and Arkansas Andrews scores a number of laughs as Slim, Tex's henchman.

Production. — The picture, scaled down "Covered Wagon," creates exciting spectacle out of the many scraps between the scouts and phoney Indians and finishes up on a rousing note. The songs fit smoothly into the general scheme without impeding pace.

Points of Appeal.—Spectacle, fisticuffs, clean comedy relief and exhilarating environment.

YOUR YEAR

New Realm. British (U). Directed by J. Widgey Newman. 3,278 *feet. Release not fixed.*

INTEREST featurette, closely cut to full quota length. It speedily runs through the calendar and marks down the things that usually happen in the country, in town, and in the world of sport at the different seasons of the year. The novel approach, aided by adequate, if not outstanding, commentary and photography, artfully cloaks its time-honoured scrapbook and, at the same time, gives it modest box-office appeal. Handy British fill-up.

Production.—The film uses the calendar for a script and the big social and sporting events of each month smoothly pattern into a diverting design. It barely overshoots minimum quota footage and its convenient and cunning running time is not the least of its attributes. One of many, it is, nevertheless, better than most British machine-made fill-ups.

Points of Appeal.—Footage, "U" certificate and quota ticket.

SONORA STAGECOACH

New Realm. American (U). Directed by Robert Tansey. Featuring Hoot Gibson, Bob Steele and Betty Miles. 4,658 *feet. Release not fixed.*

HARDY horse opera, a belated, but none the less lively "The Trail Blazers" adventure. It's about a duel with hold-up men and speedy development is the essence of its wholesome routine entertainment. Sound Western booking for the family and sticks.

Story.—"Trail Blazers" Hoot Gibson and Bob Steele and Chief Thundercloud are ordered to pick up Rocky Camron, a young

Westerner wanted for robbery and murder. Rocky, who had been framed by the Kenton brothers, ruthless law-breakers, is eventually cornered, but the Kentons, who don't believe in taking chances, determine to bump him off while he is travelling by coach to stand trial. Hoot, Bob and Chief Thundercloud have other ideas, and they, together with Betty, Rocky's loyal girl friend, turn the tables on the crooks in all good time and to clear Rocky.

Acting.—Hoot Gibson, Bob Steele and Chief Thundercloud make a good team as themselves, Glen Strange and Karl Hackett register as the evil Kenton brothers, and Betty Miles rides like the devil as Betty.

Production.—The picture is a trifle dated technically, but there is nothing senile about its horsemanship or fisticuffs.

Points of Appeal.—Lusty action, realistic scraps and colourful backgrounds.

STARLIGHT OVER TEXAS

New Realm. American (U). Directed by Al Herman. Featuring Tex Ritter, Carmel La Roux and Karl Hackett. 5,137 *feet. Release not fixed.*

THUMBNAIL musical Western, staged on the picturesque Mexican border. It deals with a stern tussle between a ranger and the secret leader of a rustling gang and ends as it should in clear-cut victory for the former. Traditional fights and chases are generously embellished with comedy and songs. Industrial and juvenile appeal is obvious. Acceptable outdoors.

Story.—Kildare, leader of a gang of rustlers, masquerading as Indians, kills Marshal Carr, a U.S. Government representative in Mexico, and assumes his identity. Tex Newhall, a ranger, is sent to investigate, but Kildare quickly replies by framing Tex on a murder charge. Rosita, the governor's daughter, is in love with Tex and she and her small brother, Ramon, promptly come to Tex's aid. Nothing is then left to chance and Kildare is speedily unmasked and brought to justice.

Acting.—Tex Ritter sings lustily and rides hard as Tex, Karl Hackett is in his element as villain Kildare, and Carmel La Roux is an attractive and forthright Rosita.

Production.—The robust plot is off to a good start and music and song, energetically interlaced, provide essential contrast. Unpretentious yet well-varied Western.

Points of Appeal.—Wholesome action and sentiment, popular trimmings and handy footage.

BUILD MY GALLOWS HIGH

RKO-Radio. American (A). Directed by Jacques Tourneur. Featuring Robert Mitchum, Jane Greer and Steve Brodie. 8,711 *feet. Release not fixed.*

BIZARRE crime melodrama, sketchily recording a young private investigator's brief but tragic encounter with a no-good gal. The characters are as convincingly drawn as the dishevelled script will permit and the "arty" pictorial detail is effective, but, even so, it is difficult to follow the drift of the plot or separate its saints from its sinners. Incredibly loosely knit, it fails in its appeal either to low- or high-brow audiences. Pretentious hair-raiser.

Story.—When Kathie Moffatt shoots and wounds Whit Sterling, a wealthy gambler, and escapes with a large sum of money, the victim engages Jeff Bailey, a tough young "private eye" to find her. Jeff overtakes Kathie in New Mexico, but succumbs to her undoubted charms, accepts her plea of innocence and becomes her lover. Jack Fisher, Jeff's unscrupulous partner, goes after them and attempts to do a deal with Kathie, but she promptly shoots him dead. After Jeff disposes of Jack's body he discovers that Kathie did rob Whit. Disillusioned, he leaves her and opens a garage in a small town. Later, he meets and falls in love with Ann Miller, a pretty local girl, but Kathie and his past eventually catch up with him. For Ann's sake he tries to come clean, but the odds are against him and he is again caught in Kathie's web. Finally, he comes to a violent end and so does Kathie!

Acting.—Robert Mitchum is unable clearly to define the good and bad streaks in Jeff, and Jane Greer fails to reconcile glamour with the "gat" as the homicidal Kathie. The supporting players are no more convincing.

Production.—The picture, told partly in retrospect, tries occasionally to strike ironic and genuinely tragic notes, but far too much of its seamy and uneven action goes deliberately out of its way to be savage and sensational for the whole to thrill or genuinely impress. In piling on the agony it makes neither artistic melodrama nor passable "crime does not pay."

Points of Appeal.—Cast and macabre title.

SPEEDWAY

Grand National. British (U). Directed by Sam Lee. Commentary by Gerry Wilmot. 3,046 *feet. Release not fixed.*

HELTER-SKELTER interest featurette, dealing with one of the most popular of the non-betting sports, dirt-track racing. Most of its action takes place at the Wembley Stadium and it packs plenty of thrills and spills into its minimum quota footage without introducing blatant advertising matter. The roar of the motor cycles, crowd and commentator, Gerry Wilmot, alone will keep practically all types of audiences awake. Handy British fill-up.

Production.—The film naturally addresses itself mainly to speedway fans, but ace-commentator Gerry Wilmot does his stuff well enough to prevent boredom from overtaking the layman. There are, admittedly, one or two slight digressions, but its exciting culminating thrills more than make up for lost time and idle padding. By and large, reliable full quota fill-up, with a specialised following.

Points of Appeal.—Subject, authentic thrills. full quota ticket.

TOBACCO ROAD

20th Century-Fox. American (A). Directed by John Ford. Featuring Charley Grapewin, Marjorie Rambeau and William Tracy. 7,593 *feet. Release not fixed.*

SOCIOLOGICAL comedy drama, with a unique bucolic background, adapted from the sensational New York stage success. The story describes the degeneration of the hillbilly descendants of the wealthy pioneers of the early American tobacco industry. Acting honours go to Charley Grapewin as the shiftless, vicious, yet somehow human Jeeter. Marjorie Rambeau displays admirable restraint as Sister Bessie, and William Tracy rants convincingly as the half-wit Dude.

This 20th Century-Fox subject, which was reviewed in KINE. May 22, 1941, as an out-of-the-rut offering, was not released in this country.

Points of Appeal.—Unusual story, clever acting, powerful cast and great title.

Reissues

TIME OUT FOR RHYTHM

Grand National. American (U). Directed by Sidney Salkow. Featuring Rudy Vallee, Ann Miller and Rosemary Lane. 6,294 *feet. Release not fixed.*

ROMANTIC comedy drama of the show business, introducing by way of a slight story a number of popular screen and radio favourites. Danny Collins, a producer, and Mike Armstrong, a night-club manager, become partners in a variety agency. They prosper, but quarrel and separate when Mike wants to star a rather faded cabaret star girl friend in a new television show. However, Kitty Brown, one of Danny's discoveries, saves the show after the temperamental and vacillating cabaret star has been shown the door and the partners are reconciled. Formerly a Columbia subject, the KINE. review October 30, 1941, says: "The big variety bill is entertaining to start with, but repetition frequently causes the interest to lag. In spite of an effective grand finale it fails to finish high up in its class."

Points of Appeal.—Popular variety cast, lavish staging, good tunes and provocative title.

THE APE

Monarch. American (A). Directed by William Nigh. Featuring Boris Karloff, Maris Wrixon and Gertrude Hoffman. 5,620 *feet. Release not fixed.*

SPECTACULAR thriller, describing a scientist's sensational quest for a cure for paralysis. Boris Karloff portrays Dr. Adrian, who, after the death of his only daughter, a paralytic, experiments with a serum which he believes might work if it contained liquid from the spinal column of a human being. After killing an ape which had escaped from a circus, Adrian dons the skin and kills the town's most objectionable people to obtain the requisite liquid. In the end, Adrian's serum brings about the cure of Frances, a young paralytic whom he has befriended, but not before he is himself shot and mortally wounded. Previously a Pathé subject, the KINE. review of January 23, 1941, classed it as a very good star thriller for the masses.

Points of Appeal.—Impossible, but exciting and human story, suspenseful climax and box-office title and star values.

BLOCKADE

International. American (A). Directed by William Dieterle. Featuring Madeleine Carroll, Henry Fonda and Leo Carrillo. 7,691 *feet. Release immediate.*

ESPIONAGE romantic melodrama with Spanish Civil War settings concerning Norma Basil, a woman without a country, engaged with her father in espionage work. While in Spain she and Marco, a peasant, become friendly, but civil war shatters any suggestion of romance. Marco, an idealist at heart, later becomes a lieutenant, and subsequently he is forced to kill Norma's father and arrest her as an accomplice. Norma is freed and eventually vindicates herself. Previously distributed by United Artists, the KINE. review June 9, 1938, classed it as a fair average booking for the masses.

Points of Appeal.—Arresting title, attractive cast, good war spectacle and provocative sentiment.

MADE FOR EACH OTHER

New Realm. American (A). Directed by John Cromwell. Featuring Carole Lombard, James Stewart and Charles Coburn. 8,539 *feet. Release not fixed.*

INTIMATE marital drama telling how John Mason marries Jane, a pretty girl, while on a business trip. A difficult situation arises when John's mother comes to live with them, and she does not conceal her disappointment at the match. She had hoped that John would have married Eunice, daughter of Judge Dolittle, his employer. After overcoming domestic, as well as business difficulties, the young couplé are rewarded with happiness when their child recovers from an illness and the feelings of the judge and John's mother soften towards them. Formerly a United Artists' subject, the KINE. review March 30, 1939, says: "Definitely a woman's picture."

Points of Appeal.—Human story. Excellent acting, star values and good title.

THE YOUNG IN HEART

New Realm. American (U). Directed by Richard Wallace. Featuring Janet Gaynor, Douglas Fairbanks, Jun., and Roland Young. 8,243 *feet. Release not fixed.*

SENTIMENTAL comedy describing how a family of card-sharpers is reformed through the kindness of a middle-aged spinster. Originally put out by United Artists, the KINE. review December 8, 1938, says: "Nothing is hurried and everything is encircled by make-believe, but so honest is the human angle, polished the character drawing, smooth the dialogue and direction that the entertainment is of congenial gentility."

Points of Appeal.—Kindly story, effective alternation of laughs and sentiment, feminine angle and title and star values.

To all Exhibitors and Friends
I extend on behalf of my
co-directors and myself,
Xmas Greetings and
Best Wishes for a Happy and
Prosperous New Year

Harry Adelen

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MANAGEMENT

by THE MANAGER

Air Your Grievances but Don't Get "Snooty"

EXECUTIVES ARE NOT ALWAYS AT FAULT

WHAT'S all this I hear about some managers getting "snooty" since the Charter was brought in. Now, listen, chaps, I'm in the managers' team, and rooting for you all the time, but only if you're going to play fair. My recent correspondence suggests that many managers look upon executives as their hereditary enemies, just like cats take a poor view about the dogs that share the domestic hearth, so I hasten to clarify the situation.

While I'll fight to the last ditch for the manager whom, I think, has been victimised by an executive, I'm just as willing to do likewise for an executive who is being taunted or flaunted by a subordinate with a superiority complex. Don't think I wouldn't know that sort of fellow, I do, and I appreciate the unhappy truth that when they get this way they can't be told anything by anybody.

This business, like every other industry, necessarily consists of steps and stairs. There must be control, and it should be absolute and complete, but to be successful it must be based on mutual respect and understanding.

Here is a word of advice to those who think they are being wronged, or misunderstood, or unfairly admonished. Have a word with your immediate superior if you have a grievance; tell him what's in your mind without fear of recriminations. If your complaints are genuine or justified, then I think he will listen to them and amend procedure, because you see he doesn't have the last word, and it is to his advantage to remedy an apparent wrong. If he doesn't, then by all means write to the BIG BOSS or, if you prefer it, write to me and I'll advise you where we go from there.

I will add one note about these much-discussed beings, the supervisors; they have a hell of a life; they have thankless jobs, with kicks due from every side; so even when you are busy feeling sorry for yourself, put yourself in Gilligan's place and ask yourself what you would do in similar conditions.

Good Will To All

NOW that managers have their Christmas bookings fixed, many of them are busy tieing up their programmes with the seasonal good will. I have always had more than a sneaking regard for the direct mail approach in our business, and Christmas is certainly the time to exploit that well-tried advertising medium. There is no more potent influence on patronage than direct mail, so long as the mailing list is hand-picked and carefully checked. Readers might be interested to know that my last effort in this direction produced more than 50 per cent. replies.

There is invariably some quiet spot during a day when usherettes can address envelopes, and they enjoy the change.

Cast Credits

A CORRESPONDENT raises the query, "Is it desirable to shoot the cast at the end of a film?" A cynic might say, "Far better shoot the casts of some films at the beginning," but I'm not a cynic. I consider that it is essential, for a variety of reasons, to show the cast at the end. First, the patrons like it there; it is a service to them. Secondly, I dislike any form of cutting or mutilation. Thirdly, there is a contractual implication that a renter's copy shouldn't be cut, anyhow. I am informed by the *Picturegoer* that readers still complain that this isn't done for some pictures.

Mr. Rank, Please

A STORY that started off in the remote corners of financial columns in the national Press, has been selected by some of my sensational journalistic friends in Fleet Street as a front-page story. I refer, of course, to the proposed reconstruction scheme (financial) in the Rank group. Generally speaking, the ordinary employees have little or no interest in kinema finance, but this particular story has been so cooked up that some very old and faithful servants of the organisation are beginning to wonder what this has to do with them. I know, and most of my readers know, that changes on these levels don't concern the humble workers, but I do feel that some form of reassurance from a nominee of Mr. Rank would do much to ensure the tranquillity among staff which. we all know, has been one of the nicest features of Mr. Rank's rise to power in this industry. I would like to pause here and say that since this advent I have never heard anything but good about his influence on the lives of his employees. So, Mr. Rank, or Mr. Davis, won't you say just a few reassuring words to all the workers in your various enterprises and tell them not to pay any attention to the scare headlines in the yellow Press, but just to keep on doing their jobs as they have always done, loyally and faithfully?

Picture Parade Again

I HAD a deadline on the night of December 3 at 9.15 p.m.; it was to listen-in to W. H. Thornton (commonly known as Bill in B.B.C. circles), general manager of the Odeon, Leicester Square, and Henry Kerr, manager of the Odeon, Balham, London, who were featured in "Picture Parade" on that evening, supported by Herbert Wilcox and Anna Neagle.

I admit that I listened-in to criticise, because I loathe the feature, and the smug, self-satisfied sneering commentary of its producer, whose name I cannot remember, and couldn't care less. His self-appointed, or better, his self-influenced, mission in life is to stick pins in the soft underbelly of the kinema Industry. That is his job of work and I cannot complain, every man to his trade; but I do count him as an adversary, even although it may be a mercenary one.

I agree that the spot he gave my colleagues in the programme—seven minutes to be precise by my watch—was beneficial to our Industry, but only in a modest, condescending sort of way. We managers have so much to say to the general public, so many things to put right, that it seems a waste of opportunity to have a couple of ace managers speaking at length on the air about one of our minor problems—"seating." There they were, both of them, stooging to a synthetic average patron, out of the B.B.C. stock-pot.

As I listened, one query stuck out a mile. Who wrote the script? Whoever he is, he knows his job in a superficial, innocuous sort of a way, but it sounded forced and artificial, and only mildly interesting to patrons, but no doubt bitterly disappointing to managers, listening eagerly to hear their champions in the arena. It is a pity W. H. Thornton fluffed his lines somewhat; it may be because he got his script late, although possibly he was busy looking after his 185 (or was it 184?) staff, compared to the modest 50 of word-perfect Henry Kerr.

The Chancellor's Christmas Box

A WELCOME CONCESSION

THE recent Treasury decision that cash Christmas boxes to employees, if customary, will be exempted from Income Tax, if given in the form of Savings Certificates, is a wise concession.

No doubt exhibitors who have always generously acknowledged the services of employees with cash presents at Christmas will take advantage of this timely Treasury offer, that is if the reduction in Revenue recently and the not particularly rosy future justifies seasonal generosity.

Car Trade

MANAGERS of kinemas in county towns and residential suburbs, most of whom, when the abolition of the basic petrol ration was announced, restricted their comments to complaints about personal inconvenience, now realise with consternation that it also concerns to no small degree their business.

Kinema car trade is nearly at an end until the Chancellor relents; let us accept this unpleasant condition as a fact. For some time, until we are reconciled to the new conditions, the aggregate business will suffer, and then the customers will start to think out other ways of going to the pictures. They are the ones for whom we must start catering, and right now.

Let us sort out the lesser-known bus routes, the seldom-used stations, the car hire services, the taxi ranks, and publicise them with all we have got. Only in this way can the car-park kinemas regain, in the fullness of time, the trade which, I'm afraid is going to be lost for a short period, if not till petrol is open market again.

If we want to keep in business we've got to fight kind of hard just now. Only managers can fashion the tools that are required to combat these outside and physical curtailments of business. Don't depend on your head office or your boss to give you the lead; this is one instance where you can give them the lead: grasp the opportunity with both hands.

Accounts Departments

HERE is a complaint from a circuit house manager, and it sounds to be a most logical one. He contends that, if he queries an official order, if he disputes a job instigated from a head office department, then he brings a pile of trouble down on his own head. He, in fact, infers that the line of least resistance is for managers to agree any charge against the property he controls if the work was initiated by a head office department.

At a time when so many items are due for expenditure it will be a serious thing for proprietors if the local manager loses the yen to ensure that everything is all right before he O.K.'s a works order. Accountancy clerks seem to have a complex that the most important thing in life is to clear an invoice, pay it and forget about it, or, to be more charitable. I feel that they do so like to leave their desks clear at nights before they go home. When I was a proprietor, a very, very, small one, I must confess, I tried with all I had to inspire those under me to hold up every bill until they were doubly certain that the charge was justified, and value for money had been received. Proprietors, please note; don't make it difficult for your managers to query the bills that you have to pay.

SHOWMANSHIP

Beware of the "Sensational" Stunt, it is Likely to be Dangerous

TWO or three managers have sent me details of stunts they have pulled off recently, the type of ballyhoo which I put under the classification of "sensational."

One such effort involved the staging of "kidnap plots" in various parts of the town. Briefly, this is what happened: A young lady member of the theatre staff posted herself at some busy point, such as a bus queue or main road crossing, a car appeared on the scene and one of the occupants leapt out, picked up the girl bodily, dumped her in the car, which then drove off.

Really, I thought this type of exploitation had been buried way back in the dim and distant past.

I am firmly of the opinion that a stunt of this nature is best left undone.

True, it creates the "sensational" effect; quite obviously, it gets people talking and brings the film being exploited and the theatre into the limelight, and even, perhaps, into the headlines of the local Press.

But I cannot believe that it is good publicity. The manager contemplating ideas of this kind might do well to ask himself these very important questions: "Is it dignified?," "Does it enhance the good name of my theatre?," "Does it in any way offend the local authorities?"

It is fair to say that the manager who conceived the stunt to which I refer spent a lot of time working out the details and timing and obtained the blessing of police headquarters before he staged the affair. It must also be said that immediately after each "snatch" he made an announcement from the car which clearly indicated to the onlooker that it was intended as a boost for a film, and there were no incidents.

As I see it, the danger of such a stunt is that something is liable to crop up which is beyond the control of those taking part in the business.

What happens, for instance, if a public-spirited onlooker, completely deceived and in all good faith, intervenes and gets hurt in the process? The manager is going to be involved in proceedings regrettable to all concerned.

Moreover, official and public opinion on stunts of this kind is always unpredictable. One official of a local authority may condone the stunt, but others are likely to frown upon the scheme. There are always, too, those high-minded critics of the Industry who are quick to seize upon such an opportunity for ammunition in their attacks against the kinema.

We cannot afford to do anything that is detrimental to the good will of the Industry, and it is for this reason that I would advise the showmen to leave the "sensational" stunt well and truly alone.

A SERIOUS handicap to large tie-up displays these days is the shortage of beaverboard or pulpboard. Exploiteers and kinema managers are being told by suppliers "Nothing larger than 3 ft. by 4 ft." Two or three of these boards never look so well in a window as one complete display unit.

A serious attempt to solve this problem is being undertaken by Rex Publicity Services, Glasgow, by using small boards joined together, the join being made as invisible as possible.

My Glasgow correspondent tells me that they are producing some very good display material by this method.

Importance of Good Will

THE creation of good will for the kinema and company is an essential part of a manager's duties. J. G. Glasgow, Rink, Finsbury Park, has done much to popularise his theatre and his latest effort in this direction not only gave a lift to the Rink's prestige but also provided a boost for the pantomime to be staged at an associated kinema—the Regal, Edmonton.

Tessa Deane, star of the Regal panto., was booked to make a personal appearance at the Rink. At the same time, Glasgow read in the local paper that a Hornsey couple had recently celebrated their 60th anniversary of their wedding day and he invited them to tea and to see "Captain Boycott."

During inquiries, it was discovered that the m had not seen a film for 40 years and that his w had only been once before in her life. They w afterwards introduced to Tessa Deane.

Later, Tessa went to the Town Hall, Horns where she was received and entertained by the Ma and Mayoress of Hornsey.

All this, of course, provided a good story for local Press.

Cardiff Exhibition

AN exhibition, a quiz contest, and a tie-up with local authorities on the diphtheria immunisat campaign were the main features of the well-plann exploitation scheme carried out by L. S. Dent manager, and R. E. Foster, house manager, of Odeon, Cardiff, for "So Well Remembered."

The exhibition was made possible by the co-operat of a Cardiff store, the municipal authorities, City S veyor's department, and the central public librar

The City Surveyor loaned five models of the post-w city. The central library was then invited to p vide a comparison by supplying etchings and pri of the old Cardiff.

The problem of finding a home for an exhibition this nature was solved by the store which offe the use of a complete departmental ground flo plus two large display windows.

The quiz competition was based on the theat the questionnaire being compiled of questions app taining to people and events connected with theatre since its opening in 1921. A display built in the centre of the vestibule, carrying thea pictures and programmes, dating back to 1921.

The tie-in with the health authority's immunisat campaign procured two window displays and a fo display stand, from which nurses distribu pamphlets.

Other angles included a special Press show, running of "So Well Remembered" dance nig by a local promoter in Caerphilly, Penarth and C diff, and a Boots' bookshop tie-up.

Stage Interlude

A STAGE interlude was presented by L. McCol Tower, Launceston, to introduce the forthcom screening of "Black Narcissus" to patrons.

The tabs opened on a setting showing one of usherettes, attired in the robes of a convent sis kneeling before a stained-glass window. She appea to be singing "Ave Maria," but this was actuall Deanna Durbin recording played over the non-syn

"Wild Harvest" Queen

THE selection of a local "Harvest Queen" an appropriate fête organised by H. Saund Odeon, Prestwich, Manchester, in association with presentation of "Wild Harvest." A local girl selected by a panel of judges as the Queen on Wednesday before playdate, and the crowning c mony took place in the Odeon ballroom during week of screening. Local notabilities and trad people were invited to the event and to bring them a harvest offering of fruit, vegetables or flow afterwards to be sent to the Manchester North Hospital. Frank Swift, Manchester City's Inter tional goalkeeper, was induced to perform the cro ing ceremony.

On the following day Saunders, accompanied the Mayor and Mayoress and the Queen, made

J. Longbottom, Odeon, Chorley, submits this bright idea for a foyer display which combines a patron service with a subtle form of advance publicity for forthcoming programmes. In the centre are three permanent features "Star Biography," "Stars and their Fashions," and "This Week's Pin-up". On the left are stills from PERILS OF PAULINE (Paramount) and on the right "A Story in Four Pictures" contains a plug for DEAR RUTH (Paramount)

THE LOVES OF JOANNA GODDEN (G.F.D.) is a film with strong feminine appeal and this angle was exploited by K. D. Edmondson, Gaumont, Chester, in a tie-up with a local fashion house. Dresses worn by Googie Withers and other players in the film were exhibited, in this foyer display arranged in association with the store which also had a window display on similar lines. He also linked the film with the W.L.A. recruiting campaign

official visit to the hospital to hand over the harvest offerings.

The Queen and her attendants were in attendance in the Odeon foyer for the remainder of the week.

Miniature "Red House"

A MINIATURE house containing model furniture in each room was built by W. G. Thomas, manager of the Odeon, Port Talbot, and his assistant, R. Parry, for "The Red House."

Anticipating that intrigued patrons would peep into the windows, small cards were placed inside. These bore the message, "You must see Edward G. Robinson next week."

On the playdate, the house was transferred to the window of a local furnishing store.

A novel tie-up was arranged with the Red House Hotel in the town, when the following disclaimer notice was displayed in the public rooms and bars of the hotel: "The licensee of the Red House wishes to inform his customers that he does NOT take the leading rôle in the film 'The Red House,' showing at the Odeon Theatre. The leading rôle is taken by Edward G. Robinson."

This disclaimer notice was also flashed on to the screen and appeared in the local Press.

Every Little Helps

COLLECTORS for the Lifeboat Flag-Day helped A. E. Walker, The Birks Cinema, Aberfeldy, to exploit "Odd Man Out." Attached to the front of the collectors' trays were display cards, each worded: "Every little helps. Don't be the 'Odd Man Out.' . . ."

Visit by a Crowther

"OLD Crowther's grandson is now living at Cloughton 'cos of his health." This was a remark overheard by H. J. Horne, Odeon, Westborough, Scarborough, and he followed it up with the result that he was able to arrange the personal appearance at the theatre of Alec Stoner Crowther, grandson of the Crowther portrayed as "Joshua" in the film.

A number of local notabilities were also invited to the Odeon for the occasion. The visit was widely publicised by posters, and Horne negotiated tie-ups with book and music shops.

In Tooting Tonight

BUSINESS at the Tooting Granada on Friday nights is being stimulated by a stage interlude, devised and presented by general manager John Roberts under the title "In Tooting To-night."

Anyone—local or otherwise—in the news of the moment is brought to the microphone to tell a story. This innovation is attracting capacity houses.

Friday Night Requests

A FRIDAY night request programme is being staged by D. Bowden, Regal, Bridlington, who tells me that it is rapidly becoming a very popular innovation.

Briefly, the programme comprises the playing of request records, answers to film questions sent in by patrons, and a "Can You Beat the Soundtrack" contest. In the latter a two-minute recording from a film of the past is played and patrons are invited to write down the names of the stars and the title of the film. The first correct entry received in the manager's office gets two free tickets for the following Friday's show.

The programme is produced by Bowden with assistant manager S. Tenser as compère. Chief operator L. Davidson prepares the necessary slides and the records are supplied by a local music shop.

Just a Memory

A WINDOW display topically linking the current shortages and prices of consumer goods with "So Well Remembered" was arranged by O. Baillie, La Scala, Dundee. The unusualness of this display created local interest, and was reported in the gossip columns of four local papers.

The display showed bottles of "Scotch" marked at 12s. 6d., silk stockings at 1s. 11d., and similar allusions to past memories.

Baillie also negotiated tie-ups with the branches of the Dundee Savings Bank, and had posters for the film exhibited in sixty local buses.

Rochester Savings Tie-up

PRIOR to screening "White Unicorn" (G.F.D.), Tim Frewin, Majestic, Rochester, arranged a tie-up with the organisers of the current Silver Lining Savings campaign.

A National Savings display occupied a corner of the vestibule of the theatre, and, apart from an enlarged photo of Margaret Lockwood in the centre of the display, the remainder of the material was supplied free by the local Savings Committee.

Three display units were produced and placed in the local showrooms of the Rochester, Chatham and Gillingham gas companies.

Frewin's campaign was supported by the personal appearance of Paul Dupuis, whose visit was announced by the distribution of 10,000 throwaways, and by 200 quads posted at vantage points in the Medway towns.

A hundred double crowns were also printed and posted by the management of the Rochester Casino to announce the special "Paul Dupuis" Carnival Dance held after the stage appearance. The star made a brief appearance at the Casino.

Military Operation

A MILITARY operation describes B. H. Goodman's exploitation for "It's a Wonderful Life" at the Savoy, Grimsby. He took full advantage of the national tie-up with the Territorial and Regular Army recruiting campaigns.

The result was a daily parade of Army vehicles which, with public address cars, toured in convoy the Grimsby and Cleethorpes areas during the week of playdate. Each evening the convoy halted outside the kinema and the various mobile equipments were demonstrated to the public.

The local Territorial Association supplied 100 16-sheet posters advertising the recruiting campaign in association with the film, and Goodman arranged for these to be exhibited on prominent sites. The association paid the cost of printing and posting.

The campaign received a notice in the local Press and was supported by 14 window tie-ups.

Accent on Agriculture

AS Chester is the capital of the farming and agricultural county of Cheshire, Kenneth D. Edmondson, Gaumont, was obviously on the right track when he took a leaf out of the H.O. campaign book and linked "The Loves of Joanna Godden" with the Women's Land Army recruiting scheme.

The local County Office was offered space in the foyer as a recruiting centre, and this was backed by a comprehensive display of farming equipment supplied by a local firm. This firm reciprocated by displaying streamers advertising the film at three different centres where demonstrations of farming equipment were held.

Another angle of Edmondson's campaign was a tie-up with a local fashion house, for which he obtained the use of some of the gowns used in the film. These were featured in a foyer display and a window show at the fashion shop.

He arranged a display of posters in a bakery's staff canteen and in a factory where the staff band played daily a selection by Vaughan Williams, composer of the film's musical score. Other tie-ups were those with a wool shop for the national wool competition, a seedsman, and a hairdresser.

Outside publicity embraced the display of slips in the corporation's bus fleet, distribution of 50 window cards and the display of additional posters.

Heather for Luck

SPRIGS of heather were handed out to patrons of the Rialto, Liverpool, and this was Alfred Franklin's way of reminding them of the showing of "The Brothers."

Labels attached to the sprays by a piece of tartan ribbon were worded: "Scottish heather for luck and to remind you to see the stirring film, 'The Brothers' set in the Western Isles of Scotland . . ."

Preview for the Police

A SPECIAL preview of "They Made Me a Fugitive," to which the Chief Constable of Leeds and members of the city's police force were invited, was arranged by L. Durban Long, Ritz, Leeds.

Since coming to Leeds early this year, the Chief Constable has initiated a scheme of vigilance patrols by ex-wardens, and Durban Long thought this would provide an excellent tie-up with his crime film. Posters were displayed in the kinema foyer outlining the Chief Constable's scheme, and enrolment forms were provided.

A Novel Display

ALFRED FRANKLIN, Rialto, Liverpool, commenced his campaign for "The Man Within" with a preliminary display depicting a model theatre stage made from the campaign sheet. It showed a scene from the film, and was used in a corner of the lobby.

A novel angle was used in the main foyer a week before showing. A display of typical smuggler's goods was erected at the far end of the big stalls waiting-room, and patrons entering and leaving the theatre were invited to view this through a telescope in the foyer. The telescope was attended by a man dressed as an old-time smuggler. Many patrons were intrigued by this stunt, and after viewing the display dropped a copper or two in the C.T.B.F. collecting-box placed near by.

On the Monday of the week of showing, Franklin learned that Shiela Sim was playing at one of the city theatres. He contacted her to see if her husband, Richard Attenborough, was with her. He

Continued on page 26

Here is a very tastefully designed display used to announce the repeat of the Royal Command Film performance, organised by Southan Morris at the Ritz, Birkenhead, in aid of the C.T.B.F. The 6-ft. gilt frame was decorated with tassels and cords made from gangway ropes

Follow the band to HOLIDAY CAMP was the idea behind this street parade arranged by C. Drysdale, Capitol, Leith, for the G.F.D. film. The Leith Silver Prize Band, which took part, also gave a twenty-minute interlude on the stage, accompanied by R. Telford, the Capitol organist

B. H. Goodman, Savoy, Grimsby, tied-in with the Army recruiting campaign for IT'S A WONDERFUL LIFE (RKO-Radio). This mobile bakery was one of the Army vehicles which were demonstrated to the public outside the kinema

SHOWMANSHIP—continued

was, and Franklin persuaded him to make a personal appearance.

Finally, a competition was organised in association with one of the local papers. Readers were asked to name two films, the tiles of which were taken from some poetic lines quoted in the film.

Star Visits a Mill

NINETY-SIX inches of editorial space in the local papers were secured by George Bernard, Odeon, Bury, for the "Master of Bankdam."

It was the main item in his campaign for the film and resulted from a preview arranged in conjunction with the Odeon, Bolton, and the personal appearance of David Tomlinson, who appears in the film.

The preview was attended by civic dignitaries, representatives of mills in the area, and, of course, the Press.

David Tomlinson, apart from the visit to the theatre, also made a trip to one of the largest local mills. A local man who served with Tomlinson in the R.A.F. was also brought to the Press reception, and this local link provided good copy.

"Boycott" Slogan Contest

A SLOGAN competition was used effectively by A. J. Brown, Empire, Cardiff, to boost "Captain Boycott." Patrons were invited to submit slogans made up by utilising words with initial letters taken from the name "Boycott."

The judging of the contest was undertaken by the *Cardiff and Suburban News*, which ensured a good Press coverage.

Through the circuit's public relations department Brown obtained the loan of a number of Irish colleen costumes, and these were worn by members of the staff. They were photographed in their costumes at the front of the house, and this proved to be a good impromptu advertisement, for a large crowd gathered to watch the proceedings.

A number of tie-ups were arranged with local stores and the twenty branches of Smith's bookshops.

This film opened a special season of British films at the Empire, and this fact was emphasised in Press advertising and front-of-the-house display.

Cousins of Canine "Star"

BLACK-AND-WHITE Border Collies from the same kennels which bred the canine star of "Bob, Son of Battle," appeared in a stage presentation put on for the film by C. Drysdale, Capitol, Leith, Edinburgh.

The visit of the breeder and the dogs was an effective play on local associations. It provoked a good deal of interest in the film and was the subject of a feature article in the local Press, which described how "Bob" of the film was sent to America and how the kennels are earning dollars for the country.

Producer Visits Leeds

"THE Master of Bankdam" was a subject which, quite obviously, has especial appeal for the Yorkshireman, and Jerry Jolliffe, Odeon, Leeds, worked on this angle in his campaign for the film.

Burton's factory was the only one in the area associated with the woollen industry and he secured window tie-ups at branches in Bradford and Huddersfield as well as in Leeds itself. Tie-ups with the book were also obtained with Lewis's store and a Smith's bookshop.

Jolliffe's main line of attack, however, was the securing of Press publicity, and in this he had the support of personal appearances of producer Walter Forde and two of the artists in the film—Linden Travers and Stephen Murray.

Walter Forde attended a Press preview of the film and met representatives of the Press at a reception. The artists made their personal appearance at the Odeon on the Monday of the play-week. They were introduced to a mill girl selected from the staff of the firm of John Crowther in Huddersfield.

Miss Travers' itinerary for the day included visits to the local hospital, Burton's factory and Lewis's store. She made a B.B.C. recording and appeared at a reception in the theatre after the personal appearance.

Films Old and New

A PATHE newsreel containing shots of Rhyl was the subject of a special effort made by Charles Smith, of the Odeon, in the town.

Smith sent invitations out to local personages to see the film, which showed views of Rhyl during the August Bank Holiday. As a surprise item, he also secured an old silent film taken of local events during the 1914-1920 period and screened them in contrast with the up-to-date reel.

The affair aroused a great deal of interest and provided a story for the local Press.

Colourful Campaign

THE campaign put over by W. J. Joy, Ritz, Sunderland, for "Duel in the Sun" was wide in its scope and colourful in its appeal.

Advance publicity included the plugging of the title in the theatre. A decorative sun and the title

This log cabin effect was built up in the foyer of the Regal, Paisley, by Jack Dunachie and his trainee-assistant Geoffrey Ramsden to create atmosphere for THE YEARLING (M-G-M). The lad seen in the picture is the kinema's spool boy

A local farmer loaned the horse and cart, free of cost, to H. Griffiths, assistant manager, Regent, Port Talbot, for this appropriate street parade for THE FARMER'S DAUGHTER (RKO-Radio)

formed by cut-out letters, colour-sprayed and tinselled, were affixed to the screen tabs.

For outside publicity he had a team of usherettes attired in Mexican costumes making a tour of cafés, hotels and places of amusement in the town and distributing throwaways.

On different nights the costumes were worn at dances held in various parts of the town, and they were also loaned to nurses who wore them at the Sunderland Royal Infirmary's annual ball.

Eight full-window tie-ups were organised and throwaways were circulated at the Sunderland Football League game.

Welcome, Old Timer

A HEARTY welcome to Patrick Reed, Odeon, Portsmouth, whose name reappears in these columns after a very long absence. He was one of the early members of the Company of Snowmen and holds 12 certificates and one of the Championship Shields.

The campaign he submits was for "Bachelor Knight." His idea was a competition to find the oldest resident bachelor in Portsmouth. Announcements asking "Who will be Portsmouth's own bachelor knight?" were made from the stage, and 5,000 entry forms were circulated through the mail and distributed from door to door and at the front of the house, and inserted in daily newspapers.

No fewer than 56 bachelors of ages ranging from 68 to 78 entered. The winner was invited to make a personal appearance on the stage, and there he was presented with a handsome barometer, suitably inscribed.

The actual presentation was made by Reg. Frewin, the Portsmouth footballer.

Other Credits

T. Clarke, r/m., Odeon, Morecambe ("The Red House"); B. R. Kelly Odeon, Kettering

MUSIC

FELTON RAPLEY TAKES TO THE BATON

By Jack Courtnay

FELTON RAPLEY has formed a concert orchestra for Gaumont-British and I was able to hear his combination at the recent première of "When the Bough Breaks" at the Gaumont, Haymarket.

Everyone acknowledges that Rapley is a fine musician, but somewhat on the staid side, for never while at the console, does he try to impress by unnecessary movement or showmanship tricks. With a baton in his hand, however, he is just the opposite—dynamic, free and easy, and full of confident control.

His orchestra of 22 pieces with Charles Smitton at the organ put over, in spite of the limited space, a very fine show indeed. I have no doubt that Rapley will in time occupy just as prominent position as conductor as he does as an organist.

Naturally, he made full use of the organ for special effects and I do not think it will be long before we hear this combination on the air.

Blackpool Outing

Northern organists, reinforced by fans from parts of Lancashire and the Midlands, brought a number recently entertained by F. H. Jepson, the Tower, Blackpool, to just over fifty.

Among the organists who entertained were Stanley Tudor, Horace Finch, Watson Holmes, on both the Tower and Opera House Wurlitzers. Visiting organists who tried the instruments included Penn Hughes, Charles Saxby and William Whittle.

Charles Greed, of Wurlitzer, conducted parties through the organ chambers and did much to make the outing a success.

Tom Burgess is to be congratulated on his initiative, and it would seem to me that our brethren in the North are showing good judgment in cultivating the friendship of the fans.

Sydney Gustard has arranged for the A.T.O. to visit the Compton Organ Works and Jimmy Taylor has been good enough to give permission for a limited number of the members to make a few private recordings on the Compton Theatrone.

The date of this little session has not yet been fixed.

Jess Yates' new show, "Starlight Serenade," written, devised and produced by him, is to tour the Odeon Northern Circuit.

The entire production has been dressed lavishly by a leading Liverpool firm.

(O.N.C.C.); D. T. Sullivan, Odeon, Ramsgate ("The Homestretch"); L. H. Tallantire, The Grand, Maltby ("Decoy," etc.); H. Hubball, Grand, St. Albans ("Captain Boycott"); A. L. Pareezer, Gaumont Palace, Coventry ("The Web"); W. A. Crocker, Rialto, Dumbarton ("Beginning or the End"); J. Rowland, Odeon, Weston-super-Mare ("So Well Remembered"); P. A. J. Murphy, Trocadero, Leicester ("Deception"); Pat Walshaw, Astoria, Brixton ("Dancing With Crime"); S. J. Bulmer, Capitol, Winchmore Hill ("A Man About the House"); Luton, Savoy, Enfield ("Man About the House"); Fordham Ellis, Ritz, Neasdon (Kieron Moore visit); F. Holmes, Haymarket, Newcastle ("The Co[rs]neys"); H. W. Musselwhite, Odeon, Falmouth ("Well Remembered"); E. P. Hills, Princess, Pe[ter]borough ("The Homestretch"); A. H. Kock, Odeon, Warrington ("Sinbad"); C. B. Wills, Pal[ace], Wandsworth ("This Modern Age—Scotland Yard"); C. Fowler, a/m. Winston, Slaithwaite ("K[ing] Kong," etc.); H. A. Robertson, Odeon, Greenw[ich] ("Antarctic Whale Hunt"); J. Longbottom, Ode[on], Chorley ("Master of Bankdam"); A. Frank, Rialto, Liverpool ("Costa Rica"); P. J. M[ay], Gaumont, Liverpool ("Joanna Godden"); Clayton-Nutt, Broadway, Eccles ("Beginning or [the] End"); R. Wroe-Johnson, Odeon, Winchester ("Well Remembered"); J. Jolliffe, Odeon, Le[eds] ("Moss Rose"); J. Lake, Savoy, Luton ("Song of the Thin Man"); L. Putsman, Odeon, Loughboro[ugh] ("The Upturned Glass," etc.); H. W. Pearce, Ode[on], Boston ("Frieda"); J. G. Boddy, Regent, G[reat] Yarmouth ("They Made Me a Fugitive"); E. Dickinson, Picture House, Halifax ("Uncle Silas

The Showman

TECHNICAL

The Voice of the Projectionist

COLOUR FLOODING KILLS THE TITLES

FOR many years there have been two distinct schools of thought on the subject of colour floodlighting of opening titles.

It must be admitted that, in the past, some of the lads have made quite a nice job of this little touch of showmanship. But is it really necessary?

Most titles, nowadays, are very artistic and often are designed to provide an atmospheric introduction of the film.

These are, obviously, designed for projection by the light of an arc lamp only, and the introduction of additional colour effects only succeeds in killing detail and swamping the background, more especially if one is sitting in the circle "looking down the beam."

However, I am definitely of the opinion that the practice should be discontinued. I am sure producers and directors do not like it.

The Film Waxer

THOSE of us who are fortunate enough to have a film-waxer as part of our rewind-room equipment know only too well its value.

This handy little piece of equipment has saved many millions of feet of film from possible damage and I am amazed at the number of exhibitors who still think it is not necessary and expect the projectionist to use the oil-can or a piece of candle. A film-waxer, in my opinion, should be a standard piece of equipment.

At the same time, I should like to ask film renters how they expect the projectionist to know whether the film has been waxed at the laboratory or not when the tins are not marked accordingly. Some laboratories *do* wax all prints, but there are some which don't.

It would be so easy and cost little for the laboratory to rubber-stamp all tins where the film had been waxed. Projectionists could then be reasonably sure that his first two or three runs would not result in the familiar "gumming-up" and strained perforations.

A Smart Idea

GAUMONT-KALEE "21" projector and "Duosonic" sound equipments are going out in increasing numbers especially to the G.-B. circuit. A point of interest in these installations is that G.B.-Kalee, in conjunction with G.-B. circuit projection engineer's department, has appointed three of their most efficient theatre projectionists to the installation crews.

Thus the resident projectionist, during the upheaval of the changeover of one set of equipment to another has the advantage of the presence of another projectionist who knows all the answers and the "whys and wherefores" of the "new stuff." It's a smart idea.

OBSERVATION WINDOW

Kinemas are Included in Load Shedding Plans

MANY exhibitors are under the impression that kinemas are not affected by the load-shedding plans made by the electrical authorities.

This, indeed, is a very mistaken viewpoint, and was emphatically corrected at the C.E.A. General Council meeting last week.

It was stated that the recent arrangements made between the C.E.A. and Ministry of Fuel and Power for economies in electricity consumption were agreed to prevent the permanent reduction in opening hours throughout the winter.

Industrial and domestic consumers, including kinemas, must all suffer load shedding alike, but in order to spread the inconvenience as equitably as possible many supply authorities are dividing areas up into sections and they apply the load shedding section by section in sequence.

DEVELOPMENTS in the commercial application of Fibreglass—the silky-like fibre made from glass—and extension of its use in the manufacture of fabrics suitable for kinema draperies and other decorative effects were referred to by Sir Hugh Chance, chairman of the Fibreglass company at a cocktail reception held last week.

Sir Hugh said that sales in the textiles field were still mainly confined to electrical insulation products, such as yarn, tapes, sleeving, and cloth, through the limitations of existing production capacity, but it was hoped that the scope in this sphere would be widened when a large extension to the company's textile division is opened in the New Year.

This form of material is admirably suited to employment in kinemas by virtue of its fire-resisting qualities. There are, however, certain shortcomings. It has less extensibility than other forms of cloth, and constant rubbing causes wear, and this is more rapid than in other materials. For these reasons the basic material can only be used where the possibility of excessive abrasion is reduced to the minimum.

To a certain extent these weaknesses have been overcome by treating the basic material with plastic.

MOST projectionists are familiar with the terms "battens," "spots," "tabs," and "floats," but I wonder how many of them, and other members of the staff, for that matter, have heard of "book-flat," "break-up," "dead black-out," "dome," "sloat" and "tripe."

They are all listed and defined in a booklet, issued by the Strand Electric Co., which is described as "A Completely New Glossary of Technical Theatrical Terms, Compiled with Due Diligence and Repeated Research."

It was compiled originally for the benefit of the amateur theatre,

(*Continued at foot of next column*)

A view of the projection room of the Odeon, Oldham, showing the new B.T.-H. Supa projectors installed with the new wedge base modification

POOL CARBONS

TRG SOUND SYSTEM

FUTURE PLANS OF THE B.K.S.

President to Outline Policy

THE current work of the British Kinematograph Society and its future plans will be outlined by I. D. Wratten in his presidential address to the meeting of the Society, to be held on Wednesday, December 17.

The meeting takes place at the Gaumont-British Theatre, Film House, Wardour Street, London, W.1, commencing at 7.15 p.m. Light refreshments will be served from 6.45 p.m.

The president's discourse is expected to be a brief one and will be followed by a paper, "Masking Methods in Relation to Colour Kinematography," by D. H. Spencer.

Dr. Spencer is probably the foremost lecturer in the country on colour photography and kinematography. In this paper he will explain fully the basis of the masking process and its use to ensure correct balance and optimum colour rendition.

but now that the prospect of a return to live shows looms large for some of our kinemas, Strand think it might be useful to the Industry. The cover, incidentally, is designed on the style and in the idiom of the old-time music hall playbill.

The price is 2s. per copy, and the proceeds go to the Actors' Orphanage.

REPRODUCTION of a photograph of the very fine projection room at the Ritz, Belfast, in the December issue of the IDEAL KINEMA, recalls an interesting story about the war history of the Stelmar spots installed there.

When the German bombing of this country commenced, searchlights, greatly in demand, were in short supply. So two of the Ritz Stelmars were requisitioned by the Services and installed so that their beams shone, most effectively, across the waters of Larne Harbour.

They were later returned to the Ritz, none the worse apparently, for their spot of "active service."

W. G. ALTRIA.

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LONDON TRADE SHOWS.

Films to be Trade Shown Between Thurs., Dec. 11 and Wed., Dec. 17

Thursday

Lightning Strikes West (A.B.F.D.)

Studio One. 10.30 a.m.
Cast: Ken Maynard, Tarzan the Wonder Horse.
Described as an up-to-date Western full of fast-moving action, this 5,000-ft. feature combines swift gun fights with love interest.

"Dover Road"

With "Lightning Strikes West," A.B.F.D. is screening "Dover Road," a British film of 3,119 ft. It describes a stage-coach journey of the old days along the route from Charing Cross to Dover.

Friday

The Big Blockade (A.B.F.D.)

Studio One. 10.30 a.m.
Cast: Will Hay, John Mills, Leslie Banks, Michael Redgrave.
A reissue, this Ealing production is claimed to be full of swift action. It runs to 6,673 ft. and has a "U" certificate.

Son of Rusty (Columbia)

Own Theatre. 11 a.m.
Cast: Ted Donaldson, Stephen Dunne, Tom Powers, Ann Doran, Thurston Hall, and Rusty. Director: Lew Landers.
The Mitchell family is back again in this latest in Columbia's series about a boy and his dog. Ted Donaldson portrays Danny, while Tom Powers and Ann Doran are seen as his ever-patient parents. Rusty, the dog, has a romance in this film.

Sweet Genevieve (Columbia)

Own Theatre. 2.30 p.m.
Cast: Jean Porter, Jimmy Lydon, Al Donahue and his Orchestra.
Director: Arthur Dreifuss.
In addition to its exposure of racketeering and gambling, the picture has comedy and song hits.

Monday

Indian Summer (RKO-Radio)

Studio One. 10.30 a.m.
Cast: Alexander Knox, Ann Sothern, Florence Bates, George Tobias.
Director: Boris Ingster.
Romantic comedy-drama revolving around an absent-minded Boston judge who is stung into staging a mysterious disappearance by the dominating selfishness of his socialite wife and daughter. During his wandering across the country in the guise of a book salesman, the judge finds peace and romance at a wayside café in California owned by a young woman, Ann Sothern.

The Secret Tunnel (G.F.D.)

Private Theatre. 10.30 a.m.
Cast: Anthony Wager, Ivor Bowyer, Murray Matheson, Thelma Rea.
Director: A. C. Hammond.
A G.-B. Instructional children's entertainment film produced by Frank A. Hoare at Merton Park studios from a story by Mary Cathcart Borer. Two boys set out to track down the thieves who stole valuable antiques from an uncle. Length, 4,457 ft.

The Elephant and the Skipping Rope (G.F.D.)

Private Theatre. 10.30 a.m.
Cast: Natasha Zashilina, David Markish, Vitya Pavlov, Lyusia Kolomeets.
Director: Ilya Frez.
With "The Secret Tunnel," G.F.D. is showing another G.-B.I. film—a Russian film for children with an English commentary. It is about a little girl who cannot learn to skip.

Tuesday

You're Out of Luck (Monarch)

Q.-B. Theatre. 2.30 p.m.
Cast: Frankie Darro, Mantan Moreland, Kay Sutton, Gene O'Donnell.
Director: Howard Bretherton.
Darro takes the part of lift boy in a hotel where Moreland holds the job of porter. But when a murder is committed in broad daylight by gangsters, both boys take time off to track down the killers. A reissue.

La Belle et la Bete (British Lion)

Rialto. 10.30 a.m.
Cast: Jean Marais, Josette Day, Marcel Andre, Mila Parely, Nane Germon, Michel Auclair. Director: Jean Cocteau.
Film version of "The Beauty and the Beast." La Belle is drudge of a bankrupt merchant's family. Her father is lost one night in a wood which houses a big chateau. He finds a rose for his daughter, but a beast appears demanding his death unless one of his daughters will take his place. He goes home and falls ill. La Belle goes to the beast's chateau as a sacrifice, but learns to pity the beast, who wants to make her his wife. Finally, after La Belle's gambler suitor tries to rob and kill him, he turns into a handsome prince, the dead image of her suitor, who is turned into a beast—a dead one at that.

Fortune Lane (G.F.D.)

Private Theatre. 2.30 p.m.
Cast: Douglas Barr, Billy Thatcher, Brian Weske, Angela Glynne. Director: John Baxter.
A G.-B.I. children's entertainment film with a story which concerns a young boy who dreams of being an engineer and inventor. His father promises to help him on the condition that, if he fails, he will join the family business as a market gardener.

Wednesday

The Ghost Train (A.B.F.D.)

Studio One. 10.30 a.m.
Cast: Arthur Askey, Richard Murdoch, Kathleen Harrison.
Screen version of the famous Arnold Ridley play. Thrills and comedy, it is said, are abundant throughout the action. It is a reissue of a British film.

Rio Rita (M-G-M)

Private Theatre. 10.30 a.m.
Cast: Bud Abbott, Lou Costello, Kathryn Grayson, John Carroll.
Director: S. Sylvan Simon.
This reissued version of the famous musical play caters for all tastes with outstanding success; it provides Abbott and Costello with the most hilarious material in their amazingly successful career, it is claimed.

Just William's Luck (United Artists)

London Pavilion. 10.30 a.m.
Cast: William Graham, Leslie Bradley, Garry Marsh, Jane Welsh, A. E. Matthews, Kathleen Stuart. Director: Val Guest.
A domestic comedy based on the famous Richmal Crompton characters. Written and directed by Val Guest, it introduces Darlington-born William Graham as the beloved "awful boy."

At the recent Grand National Convention. Top, l. to r: Victor Katona, M. Housett, Donald Ginsberg, Denis Webb, Maureen Glynne, Arthur Joseph, Ronald Wilson, Maurice J. Wilson, Jack Marks, Phyllis Shepherd, Horace Shepherd. Bottom: Paul Ellis, John Stark, Harry Edwards, G. H. Vangelder, Fred Mayo, Irving Barber, T. Lewis, A. Lewis, M. Cowan, Stanley Anger Jules Miller, Barbara Coplans, Clifford R. Sewell

Grand National with Programme of 44 Holds Sales Convention

A PROGRAMME of 44 films, including 12 from the British studios, was outlined by Maurice J. Wilson, chairman and managing director of Grand National Pictures, at the company's Sales Convention over the week-end. It was, he said, the most ambitious programme in the company's history.

Mr. Wilson revealed that he has secured screen rights to Michael Clayton Hutton's play, "Power Without Glory," which will go into production in the Spring. He also stated that he intends to produce another big feature during next year, part of which will be shot abroad.

First-Class Revivals

Opening the Convention, Mr. Wilson said he was able to offer a programme of new productions and first-class revivals.

These included such subjects as "North Star," the Goldwyn film, starring Walter Huston, Dana Andrews, Anne Baxter and Ann Harding; Loretta Young and Spencer Tracy in "Man's Castle"; Ray Milland and Loretta Young in "The Doctor Takes a Wife"; James Mason in "Prison Breakers"; "Dinner at the Ritz," starring David Niven and Annabella, and "The Green Cockatoo," with John Mills and Robert Newton.

He also intended to put out three subjects originally handled by Grand National: "The Mind of Mr. Reeder," "Missing People" (both starring Will Fyffe), "You Will Remember," with Robert Morley, and to re-edit and reissue "The Voice Within," in which he gave Kieron Moore his first film part.

Speaking of the company's British production plans, Mr. Wilson said arrangements had been made with three outside production units to produce a series of three pictures each. "The Flamingo Affair," the first of the series produced jointly with Inspiration Films is in the final cutting stages and due for Trade show within the next few weeks. The second outside unit is due to start on its first film, "Waterfront," before the end of the year. Mr. Housett heads the third production unit which has been contracted to make three comedy features.

The company had also acquired a featurette entitled "Speedway," which is due to open at the Plaza on January 2. Mr. Wilson also mentioned that he had purchased a radio play, "The Fatted Calf," by Denis Webb, who stars in "The Flamingo Affair."

Mr. Wilson welcomed several new members into the Grand National family, including his son, Ronald, who had taken up his duties as a director of the company, and Jack Marks, recently appointed sales manager.

Announcing the result of a special £100 award for the most consistent salesmanship of the year, Mr. Wilson said it had been won by Paul Ellis, Scottish area manager.

The Convention was held at the Café Royal.

British Lion to Handle "World is Rich"

The Paul Rotha production, "The World is Rich," made by Films of Fact for the Central Office of Information, is to be distributed by British Lion and will be Trade shown shortly.

This is a dramatic review of the world's grave food shortage, with commentaries by Valentine Dyall, James McKechnie, Elizabeth Cowell, and other commentators.

Written by Arthur Calder-Marshall, "The World is Rich" has as its associate director Michael Orrom, while the music was composed by Clifton Parker and played by the Philharmonic Orchestra conducted by John Hollingsworth.

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SITUATIONS VACANT

Vacancies advertised are restricted to persons or employments excepted from the provisions of the Control of Engagement Order, 1947.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

MAJOR film distributor requires Secretary/Shorthand-Typist with knowledge of film industry.—Write, stating age, experience and salary required, W., Box 519, Kinematograph Weekly.

VACANCY for Dance Organist, solo (Hammond Organ); light post, about three evenings weekly.—Write, "Oaklands," Courtland Cross, Exmouth.

OPPORTUNITY for Manager, who must essentially be a showman. — Applicants should state age, and salary required, and are advised that no appointment for interview will be made until the end of January next.—E., Box 527. Kinematograph Weekly.

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DIESEL Oil Engines, horizontal type, wanted; 10/70-h.p.—L., Box 508, Kinematograph Weekly.

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PEOPLE

A Profile of Harry Kerr—Bristol Manager's Enterprise

THE name of HARRY KERR, who broadcast recently in "Picture Parade," is known to most managers, but comparatively few have ever met him, writes The Manager. To those who have not yet had that privilege, allow me to introduce him — one of the brightest lights among our younger managers.

Cold, concise and materialistic, Kerr provides an impressive ration of ballast for the inner councils of the Society of Cinema Managers. As manager of the Odeon, Balham, he finds time to engrave his name in the Showman's columns far more often than many managers, and, in my opinion, far more practically than most, despite his onerous voluntary work on behalf of managers.

As vice-chairman of the London and Home Counties branch of the S.C.M., and honorary P.R.O. (that omnibus term that is used to describe anybody who has a lot to say in any organisation, but no orthodox office), he has impressed me very much by his logical and sound utterances on behalf of the Society. My only fear is that the Industry will recognise his worth, and wean him away from these valuable labours into the more impressive paths of executive office.

J. G. LAWS, manager of the New Palace, Bristol, entertained a number of civic dignitaries and prominent citizens to a special preview of the coloured film of the Royal Wedding. After the film had been shown Mr. Laws also screened a film that had been taken 25 years ago, showing Queen Mary and the late King George V opening the University of Bristol.

Earlier in the morning, the Chief Constable and members of the City Police were present at the theatre to see "Scotland Yard," of "This Modern Age" series.

NORMAN SMITH, until early this year Midland manager for RKO Radio, and for many years associated with Paramount in the Birmingham area, has had to return to the Walsall General Hospital for further treatment.

Friends of "BILL" LALER, general manager of the kinemas controlled by Stanley Kentish in the Birmingham area, were pleased to find him back in harness again at the Newtown Palace, Aston, last week. A victim of sciatica, manager Laler has just spent nine weeks in hospital.

THE KING THANKS THE TRADE

REGINALD C. BROMHEAD, president and chairman, C.T.B.F., announces receipt of a letter expressing their Majesties' appreciation to all who took part in the arrangements for the Royal Command Film Performance.

"The King and Queen greatly enjoyed their evening," the letter states, "and were very pleased to meet the officials of the Fund and the British and American stars who were appearing in the stage performance.

"Perhaps you would also be good enough to convey to Mr. Thornton and all the staff of the Odeon Theatre, Leicester Square, their Majesties' deep appreciation of the arrangements made for their reception and for the superbly decorated Royal Box.

"May I end by thanking you for all the trouble which you took over the arrangements for this year's Command Performance."

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., Dec. 11	10.30 a.m.	Studio One	Dover Road; Lightning Strikes West; Short.	A.B.F.D.	———	U
Fri., „ 12	10.30 a.m.	Studio One	The Big Blockade (Reissue); Short	A.B.F.D.	Leslie Banks	U
„ „ 12	10.30 a.m.	Own Theatre	Hard Boiled Mahoney	Pathe	Leo Gorcey	A
„ „ 12	11 a.m.	Private	Son of Rusty	Columbia	———	U
„ „ 12	2.30 p.m.	Private	Sweet Genevieve	Columbia	———	U
Mon., „ 15	10.30 a.m.	Studio One	Indian Summer	RKO-Radio	Alexander Knox	A
„ „ 15	10.30 a.m.	Private	The Secret Tunnel; The Elephant and the Skipping Rope.	G.F.D.	———	U
„ „ 15	2.30 p.m.	Private	The Bandit of Sherwood Forest (Reissue)	Columbia	Cornel Wilde	U
Tues., „ 16	2.30 p.m.	G.B. Theatre	Youre Out of Luck (Reissue)	Monarch	Frankie Darro	A
„ „ 16	2.30 p.m.	Private	Fortune Lane	G.F.D.	———	U
„ „ 16	2.30 p.m.	Private	You Were Never Lovelier (Reissue)	Columbia	Fred Astaire	U
„ „ 16	10.30 a.m.	Rialto	La Belle Et La Bete; Short	British Lion	———	A
Wed., „ 17	10.30 a.m.	Studio One	The Ghost Train (Reissue); Short	A.B.F.D.	Arthur Askey	U
„ „ 17	2.30 p.m.	Private	Mr. Deeds Goes to Town (Reissue)	Columbia	Gary Cooper	U
„ „ 17	10.30 a.m.	Own Theatre	Rio Rita (Reissue)	M-G-M	Abbott and Costello	U
		BIRMINGHAM.				
Tues., Dec. 16	10.30 a.m.	Futurist	The Big Clock	Paramount	Ray Milland	A
„ „ 16	10.15 a.m.	Forum	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A
		CARDIFF.				
Tues., Dec. 16	10.30 a.m.	Empire	Build My Gallows High	RKO-Radio	Robert Mitchum	U
„ „ 16	10.30 a.m.	Olympia	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A
		GLASGOW.				
Tues., Dec. 16	11 a.m.	La Scala	Klondyke Fury (Reissue)	Monarch	Edmund Lowe	A
„ „ 16	10.30 a.m.	Cosmo	Time Out for Rhythm (Reissue)	Grand National	Rudy Vallee	U
Wed., „ 17	11 a.m.	La Scala	Sign of the Wolf (Reissue)	Monarch	Michael Whalen	U
Thur., „ 18	10.45 a.m.	La Scala	The Big Clock	Paramount	Ray Milland	A
„ „ 18	10.30 a.m.	Cosmo	Dover Road; Lightning Strikes West.	A.B.F.D.	———	U
„ 18	10.30 a.m.	Regal	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A
Fri., „ 19	10.30 a.m.	Regal	International Lady (Reissue)	A.B.F.D.	George Brent	U
		LEEDS.				
Tues., Dec. 16	10.30 a.m.	Tower	Youth Aflame; Sing as we Flow	New Realm	Joy Reese	A
„ „ 16	10.30 a.m.	Ritz	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A
Wed., „ 17	10.30 a.m.	Tatler	Time Out for Rhythm (Reissue)	Grand National	Rudy Vallee	U
		LIVERPOOL.				
Tues., Dec. 16	10.45 a.m.	Majestic	The Big Clock	Paramount	Ray Milland	A
„ „ 16	10.30 a.m.	Forum	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A
		MANCHESTER.				
Tues. Dec. 16	10.45 a.m.	Theatre Royal	The Big Clock	Paramount	Ray Milland	A
Fri., „ 19	10.45 a.m. & 2.15 p.m.	Private	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A
		NEWCASTLE.				
Tues., Dec. 16	10.30 a.m.	New Pavilion	Devil Bat (Reissue)	Renown	Bela Lugosi	A
„ „ 16	10.30 a.m.	Haymarket	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A
Wed. „ 17	10.30 a.m.	Essoldo	The Big Clock	Paramount	Ray Milland	A
„ „ 17	10.30 a.m.	New Pavilion	Panther's Claw (Reissue)	Renown	Sydney Blackmer	A
		NOTTINGHAM.				
Tues. Dec. 16	10.30 a.m.	Elite	Build My Gallows High	RKO-Radio	Robert Mitchum	U
„ „ 16	10.45 a.m.	Scala	Time Out for Rhythm (Reissue)	Grand National	Rudy Vallee	U
Thur. „ 18	10.30 a.m.	Scala	The Big Clock	Paramount	Ray Milland	A
Fri., „ 19	10.30 a.m.	Carlton	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A
		SHEFFIELD.				
Tues. Dec. 16	10.30 a.m.	Gaumont	Build My Gallows High	RKO-Radio	Robert Mitchum	U
„ „ 16	10.30 a.m	Union St. P.P.	Time Out for Rhythm (Reissue)	Grand National	Rudy Vallee	U
Fri., „ 19	10.30 a.m.	Hippodrome	The Sea Wolf (Reissue)	Warner	Edward G. Robinson	A

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